THE

ARCHITECTURAL MAGAZINE.

AUGUST, 1835.

ORIGINAL COMMUNICATIONS.

ART. I. *On Conveniency in Architecture.* By W. H.

IN the art of architecture, convenience should be the first and governing study. From the lowest to the most exalted, every person who possesses a home values it for its convenience to him. In many respects the convenience of a building is a virtue of a passive kind, felt more in the repose it creates, than by any excitement of admiration; as a chief evidence of this quality consists in its being almost disregarded by the party who is really enjoying it. It can, indeed, have only a feeble claim as a merit, if it requires demonstration to exemplify it; for the enquiry, even if satisfactory, must have been originated by some doubt or distrust, which is alone enough to disturb the composure which perfect convenience would have preserved. It is not meant, by this argument, to imply that the production of the most manifest convenience is not the result of deep consideration; for such is undoubtedly the case. It is, however, considered in this study, as well as in many others, that the nearer perfection is arrived at, the less does there appear of the study and effort that effected it; and, consequently, criticism is altogether disarmed of any hostile weapons, when there is no defective point to attack. The want of conveniency, however, is not a thing to be overlooked. Though we may not consider a dwelling, ill suited for its occupant, to be, when compared with other evils, positively a misery, yet there are many who, although they flatter themselves that they possess much philosophy and endurance, will confess that such inconveniences are felt perpetually as the most harassing annoyances. There is no argument necessary to convince any one of this, nor does any palliative excuse meet with a welcome. The circumstance, indeed, that leads to the highest appreciation of convenience in a building, will be found to be the experience of its absence.

The convenience of plan is the first consideration. The distribution or arrangement which will accomplish the utmost possible accommodation, either for occupation, or whatever

other purpose may be intended, is the directing principle to which every other object is apparently an after thought. The more private a house is, or the fewer the number of individuals residing in it, the greater is the attention required in the construction of those parts which are actually dwelt in, and the less upon the approaches of passages, stairs, and the like. Instance the case of a poor family residing altogether in one room: it is evident that the proper distribution of the entrance, light, and chimney of that room constitutes its convenience; while their being misplaced must considerably lessen the comforts of the inhabitants. It would not, however, be any advantage to approach this room by a large staircase and a vestibule, or any other magnificent provision of this kind; as this would be a sacrifice rather than a benefit, when a more limited approach would answer every purpose. In public buildings, and, in the same proportion that they are used by the public, from shops and offices of business, to churches, theatres, and other places of assembly, the approaches are, as points of convenience, of the greatest consequence. A shop (if it may be said to be public) is, in very numerous instances, in the front of a narrow house, and as much room for ingress and egress as can possibly be obtained is left before the counter for that purpose. The private part of the shop, that is, behind the counter, is consequently so narrow, that only two persons can pass at the same time. Besides this, there may be a private entrance equally narrow; and behind the shop a parlour so small, that to regard these parts abstractedly, there is every appearance of their being as inconveniently constructed as possible. Notwithstanding these detractions, a tradesman would avow such a place to be admirably adapted for its purposes; and would, no doubt, have wished to have equally constructed the private accommodations, had the house been twice as wide; for the reason that, as the main intention was to use it for the public, all other considerations were of inferior consequence. In edifices of greater publicity, as churches, theatres, courts of judicature, and places of assembly, the primary objects of hearing and seeing are decided chiefly by the form and size of the interior of the building, and the greater or less degree of convenience of the building must depend principally on the construction of this part, and on its fitness for the end in view; while, as great numbers of persons will enter and leave these buildings at the same time, there should also be the greatest facility in the approaches. This last, especially, is a point that demands much attention. In the mansions of the great we find galleries, corridors, lobbies, vestibules and anterooms, which are only so many additional approaches to the apartments; of which they thus become the chief conveniences. In the distribution of plan, the item of closets appears, at least with good intentions, although of very

questionable results in many situations. In superior houses, they have been much excluded from principal apartments by articles of furniture, as sideboards and wardrobes, which answer the purpose better; but in houses built in a confined space, they are a matter of necessity. Ship-building might prove how much can be contrived in a small space, though it would be an adverse illustration of the subject of convenience.

The subject of internal altitude is also one which affects convenience. The height of apartments is often proportioned to the required architectural effect, and not by any actual necessity. In ordinary buildings, where there are many rooms of different dimensions on the same level, the height is not generally varied on account of that difference, as the inconvenience that would thus arise in construction would more than overbalance the motive for proportioning the height to the size, provided the discrepancy were not too offensive. Convenience only suggests that medium to be preserved which will at the same time insure sufficient warmth and ventilation.

Thirdly, and in succession, the convenience of the elevation arises for consideration. In this consists one of the greatest and most important objects in building, the proper distribution of light; as, with the exception of occasional roof-lights, it is all procured from the apertures of external walls; a source restricted only in its limits by the necessary provision for strength and durability, and, in some respects, by the display of architectural appearances. If the design for an elevation is rendered subservient to the convenience of an internal arrangement which is of irregular distribution, it is a denial to uniformity; and if it happens, as it often does, that uniformity is a desirable object, it then militates against convenience, instead of the architectural effect being suited to and guided by it. On the other hand, where convenience only is consulted, as in rear elevations, a motley figure is presented, which nothing but the absence from exposure can warrant; and it becomes a difficult task to adopt the purity and strictness of architectural rules, when the demands of convenience are of so formidable a character. Here, then, lies the study of an architect in this particular.

If he purchases the effect of an elevation at the expense of the interior, let the design be as successful as it may, let the beauty of the forms he exhibits be as happy as can be desired, let there be every skill and subterfuge displayed in remedying the defective light which he knows will exist; and yet, notwithstanding these merits, it will be scarcely creditable that the aptitude of the design for the first and principal intention, the accommodations of the building, should have been neglected. Again, if he, overawed by the claims of convenience, bit by bit impoverishes and reduces his design, he acknowledges defeat;

or, if he is induced to depart from what are considered absolute principles, he is so far culpable, that, in so doing, he deserts his art, and loses any claim to its profession. Numerous buildings of modern date might be noticed, where the attempt at architectural effect miserably deteriorates the comfort of the interior; and, on the contrary, there are many cases where internal convenience has evidently led to the infringement of good and admired precedents of exterior design. Nothing is more repulsive to the eye of an architect, nor a greater abuse of those proportions which are known to have the most effect upon the mind and feelings, than disregarding and altering the proper height of columns; and yet it is a point that frequently directly opposes convenience in the dimensions of apertures. It may be seen repeatedly, where two stories of windows occur in the height of one order of columns, that either the light is sacrificed to their proper and true proportion; or, if the light is sufficiently obtained, the columns are lengthened at pleasure, without any variation in the diameter by which they should be regulated. Perhaps these difficulties are only such to a student; for certainly there can be no better method of overcoming them, than by the examination of the productions of architects who have successfully treated them, and where they do not appear.

London, April 30. 1835.

ART. II. *Thoughts on the Origin, Excellencies, and Defects of the Grecian and Gothic Styles of Architecture.* By the late Dr. JAMES ANDERSON.

(*Continued from* p. 257.)

WHOEVER has read the preceding portions of this article, will be easily satisfied that it would be an abuse of terms to entitle what has been effected respecting either of these modes of building, A SYSTEM OF ARCHITECTURE; for both the one and the other embrace such a very small part of the art of building, as to preclude them from any sort of claim to the title of a system. *A system of architecture*, in the strict and proper meaning of the phrase, ought to include all that is required for arranging, distributing, and erecting buildings *of every sort*, in the way that is best adapted to render each separate kind of building firm, commodious, and suitably elegant; in which all the parts shall be so arranged as to make each building so perfect in its kind as best to answer the purpose for which it was intended: a considerable diversity, therefore, must be allowed, not only in regard to the nature of the ornaments that may with propriety be there introduced; but also in regard to the form, the proportions, and the lightness or massiveness of the parts of which they severally consist.

According to this view of the subject, that which has been hitherto denominated the *Grecian* style of architecture, I would call the architecture of *a colonnade;* and, instead of the Gothic style of architecture, I would say, the architecture of *a church;* so that, admitting each of these two kinds of architecture to have their respective merits, I cannot see how they should be said to clash with each other, any more than the properties of a triangle can be

said to derogate from the constituent qualities of the square. In short, admitting that we were to allow to each of these two exertions in the architectural line as full a degree of applause as its most sanguine admirers can desire, it by no means tends to derogate from the merits of the other; on the contrary, were a dozen other successful efforts to be made, that were each equally perfect in its kind as either of these two, and that had, of course, a tendency to render buildings different from these, and which were applicable to other purposes, perfect, and which could not possibly with the smallest propriety be executed in a style conformable to either of these two, each of these would only constitute a part of the grand body of architecture that ought to be clearly understood before we could with any degree of propriety pretend to establish a scientific *system of architecture*, or any thing that could with justice be said to approximate towards that name.

So far, however, has the influence of prejudice prevailed over the dictates of sound sense, that men have been found in every civilised nation of Europe, for several ages past, who have not only not been ashamed to appropriate to a very insignificant branch of the art of architecture the title of a *complete system* of the art; but have had the arrogance to claim an exclusive right to dictate to all others, and to condemn as barbarous and uncouth every particular in the practice of this art that did not accord with the rules which their imaginary SYSTEM allowed: and in this they persist, although they have seen that, during all that period of time, no person has ever been able to erect a structure, whether civil, religious, or military, that was any thing near so perfect in its kind as it might have been, which did not, of *necessity*, depart from many of those rules whose salutary influence these men wish to represent as universal. If this does not evince a bigotry similar in kind to that which for so many ages established the universal authority of the Roman pontiff, I do not know where to find a parallel to it. Even at the time in which I write, there are splendid treatises issuing from the press every day, under the title of *complete systems of architecture* (and these are tolerated), which pretend to teach nothing else than how to measure the parts, ascertain the proportions, and delineate the several members of the five orders of columns that the Greeks and Romans executed in their different public works, and the adjuncts necessarily connected with these!!!

As bigotry is ever blind, so the efforts of a bigot are calculated only to blindfold, not to enlighten those whom they affect to direct. Hence we find that the authors of such treatises, when they have measured with a hairbreadth accuracy the minutest parts of the particular object of their idolatrous veneration, and dignified it with the name of the perfection of perfections, I would say the perfection of Grecian architecture, which they cease not to proclaim the *acmé* of elegance, they find themselves forced at the same time to reject many other models of Grecian art equally authentic with that which they have chosen to consecrate, and which differ from it in some of their most essential parts. So feeble are their optics, that they can see no reason for such diversities; though the Greeks, who were a manly people, and thought and acted vigorously, perceived just cause for such deviations; and those in modern times, who dare to think after the same manner, see reason to admire the singular propriety of those aberrations which the little mind can never comprehend. A difference in regard to magnitude; a diversity in the distance of the principal point of view; a variation in respect to the elevation of site; a diversity in the idea that the building was intended to excite in the mind of the beholder, and a thousand other circumstances that will occur to an enlarged mind when it contemplates the effect that ought to be produced by a magnificent structure, will suggest the propriety, and even the necessity, of varying the form of the members and the distribution of the parts of a building, if it be expected to produce the fulness of effect that it is capable of exciting in the mind of the beholder. But these ideas, though they were evidently familiar to the Greeks, are altogether beyond the grasp of our feeble system-mongers. I have often amused myself with figuring in my mind the picture of contempt

with which Pausanias would look down upon one of these grovellers, had he but glanced over any of their systems. I figure myself as observing the emotions of this judicious old Grecian as he perambulated the gardens of Kew! and at the same time reading the pompous description of them by the vain-glorious author and erector of those gingerbread gewgaws, which he has held up to public view as models of perfection in the art of architecture; in regard to which those who have a desire to satisfy their curiosity ought to lose no time, as it is said that His Majesty, much to the credit of his taste, has an intention of speedily removing them. [Most of these buildings have been removed; but the one here described is still remaining.] *Specimen.* "The *temple of the sun* is situated in an open grove near the orangery, in the way to the physic gardens. Its figure is of the circular peripteros kind, but with an attic; and there is a particularity in the entablature, the hint of which is taken from one of the temples of Balbec. The order is Corinthian, the columns fluted, and the entablature fully enriched. Over each column in the frize are basso relievos representing lyres and sprigs of laurel; and round the upper part of the cell are suspended fruit and flowers. The inside of the cell forms a saloon richly finished and gilt. In the centre of its cove is represented the sun; and on the frize, in twelve compartments, surrounded with branches of laurel, are represented the signs of the zodiac in basso relievo. This building was erected in the year 1761." Who would believe that this splendid imitation of the magnificent structures of Balbec was a pitiful thing composed of wood and plaster; the columns scarcely ten feet high!

There is not, perhaps, to be found in the history of man a more whimsical predilection for an object of taste that has continued to have an influence for so long a time as this is, though many instances may be found equally absurd that were admired for several years. The straight avenues and formal parterres of our forefathers; their trees cut into the forms of birds and beasts, of pyramids, vases, and arcades; their formal ditch-like canals; their squirting fountains, and vomiting fishes, have had their day, and are now sunk into their merited disregard. The stiff angular Frenchified cut of the male-coat of the present hour, though it has undergone various modifications since the days of Molière, all of which we do not hesitate to call absurdly ludicrous, still radically keeps its ground; but this predilection is but of yesterday compared to that to which I now allude: yet there is no mode that has ever been in fashion which exhibits a greater number of abortive attempts to combine elegance with utility, than this system of architecture when it is attempted to be carried out of the walk for which it was invented, and for which purpose, perhaps alone, it is properly adapted, than what is called the Grecian style of architecture; which is, in all its principles and parts, so peculiarly stiff and uncomplying, that it refuses to adapt itself in any way to any other use whatever. Of the truth of this observation, we need only to open our eyes to obtain the fullest conviction; for, let us turn them how we will, we meet with incongruous attempts to combine the Grecian column with the necessary accommodations that are required in private habitations, in churches and other public buildings, in monuments, in screens, in furniture; and, wonderful to tell, even in bridges themselves; in scarcely one of which situations do I recollect to have seen it, where it did not evidently tend to mar the elegance of the structure that it was intended to adorn.

I am aware of the inefficacy of reasoning, or even the power of ridicule, to counteract the influence of fashion, while it is in the zenith of its power. I am conscious, that Hogarth's dancing-master vainly correcting the elegance of attitude of the Apollo Belvedere, has had no effect upon the general attachment to the fashion so irresistibly ridiculed; though it is impossible to deny its power in producing the fullest *conviction* in the mind of every one who attends to it; for which reason I do not intend to encounter windmills, or rouse up sleeping lions, in order to oppose the influence of this *mania;* yet I cannot see that any harm can result from a good-natured attempt to restore reason to her throne at the expense of prejudice and whim. The supporters

of this system ought to recollect the good-natured maxim, that "every dog should have his day." They have had their day for a sufficient length of time; and therefore it is but fair that they should yield now to good sense, the rightful sovereign, in regard to matters of taste as of all other human concerns, who, though he has been often deposed for a time, has never yet resigned his claim to the supreme command; and has been again and again replaced, when those who had usurped his throne thought themselves so firmly seated in it that they looked down with disdain upon the first feeble attempts of the insignificant (as they thought) favourers of his cause.

Let it not, however, be imagined, that I mean to throw the smallest reflection on the Grecian colonnade, or the proportions and decorations that were invented by the Greeks for ornamenting that mode of architecture, both which I consider as excellent for the purposes for which they were contrived, and as indicating very superior powers in that justly celebrated people who invented it; nor can any one be more disposed than I am to admire the grandeur and elegance of those structures in which they were *thus* employed. It is not then the *use*, but the *abuse*, of this species of architecture of which I complain; and my object is rather to do justice to the inventors, by preventing their sublime ideas from being obscured by those degrading contrivances which their puerile imitators have fathered upon them, than to condemn them.

The colonnade, when applied to a superb building, simple and unbroken in all its parts, isolated from all others, and of moderate dimensions, produces at all times a noble and striking effect, that no person, who has a soul susceptible of impressions of this sort, can behold without a sensible and pleasing emotion. When viewed at a considerable distance, the amplitude of the shade gives a distinctness to the form and a boldness of relief, which, when combined with the unbroken uniformity of the wall, gives a luxuriant sweetness to the effect that is strongly impressive. As you approach nearer, the structure seems to grow in magnitude; and the bold projections of the cornice and entablature, now necessarily viewed from below, produces a rich grandeur of effect that no person who dares to own his feelings will venture to deny. This is the only situation in which this species of ornament can be displayed to the fullest advantage; and this is the very situation in which the inventors of it have chosen to exhibit it. No wonder that men who have seen it in this situation have admired it; but it is truly wonderful that those who have actually seen it thus exhibited (which I have never done) should not have been sensible, at the first glance, what a very different sensation is excited by those pitiful imitations of it that they see so profusely scattered throughout all the regions of Europe, and thus been induced to investigate the cause of this peculiarity. No such attempt have I ever met with. The only circumstance that I have found in their writings, that shows they must have felt the effect to which I allude, is, the unvarying admiration with which those who have had access to view the finest remains of antiquity talk of them, and the infinite disparity that they admit exists between them and those modern structures in which the same style of architecture has been employed, and the same proportions most scrupulously adhered to. Allow me now, when I endeavour to rescue this long degraded art from the obloquy to which it has been subjected from the injudicious conduct of its admirers, to point out one characteristic excellence that attaches to it, and that seems to have wholly escaped the notice of its warm panegyrists; although I have no doubt that, when it comes to be properly adverted to, it will be admitted, that it is this peculiarity which gives to it a more decided superiority above every other mode of building that has been ever exhibited in Europe, than any other circumstance. I here allude to the striking effect that a Grecian colonnade is adapted to produce when it is viewed as a *ruin*. If we could suppose that men, when they were contriving to erect a building that was to be constructed of the most durable materials they could procure, and which were obviously intended to stand as long as the art of man could effect, had in their eye the appearance which that building would exhibit when it fell at last into ruins, we should be compelled to allow to the Grecian

artists a very high degree of excellence indeed; for I conceive it will be admitted, that no other structures that have hitherto been contrived by man (not the Gothic church itself excepted) can be compared with them in this respect. In the state of a ruin, all the characteristic defects of this style of building disappear, and those excellencies which tended to render it pleasing in the perfect building acquire additional powers that render it an object superlatively attractive. The bold projections now acquire additional power; and, suspended by the force of the cement (which age alone can give) and the counterpoises that accidents sometimes provide, they assume an appearance that is highly picturesque. The light, too, often seen between the yawning gaps of the tottering architrave above, gives to these massy shades an effect that is awfully sublime. Nor do I conceive, that the most partial admirers of any other kind of building would have the smallest hesitation to give the preference to these ruins over those of any other structures whatever.

In those innumerable attempts that have been made to foist the Grecian column into every architectural design in modern times, all the circumstances that contributed to render it such a striking ornament in ancient structures seem to have been entirely overlooked. The very windows, in modern times, are so indispensable for convenience, and so incompatible with the necessary simplicity of the colonnade, as to render every attempt to combine them altogether incongruous. The smallness of a private dwelling, the number and necessary disposition of these harsh points, and the extent of a public building, where numerous apartments are required, thus freckled all over, alike tend to render this kind of ornament inapplicable to them. From the prevailing idea, however, that no fine building could deserve any degree of approbation without columns, it is wonderful to observe the diversity and the awkwardness of those contrivances that have been adopted for the purpose of introducing them. Like Bayes, with his simile in the *Rehearsal*, they must have it here, though altogether out of its place, because a simile is here indispensable. It is painful to dwell upon these absurdities; I shall, therefore, glance as briefly as possible at a few of the least exceptionable structures of this kind in the neighbourhood of London, merely as illustrative of the foregoing positions.

With regard to private habitations, I pass by the Mansion House, because it is admitted pretty generally to be a very faulty specimen of Grecian architecture, and go to the India House in Leadenhall Street, which is, so far as I have been able to remark, the most faultless structure of the kind in London. In this instance, the hampered closeness of the situation is in favour of the building, because it prevents its most striking defects from being perceptible: you are almost under the columns before you can observe them; and the windows between these columns come to be then considered individually, and thus appear nothing incongruous; whereas if they had been seen at such a distance as to have been considered only as parts of a whole, they would have had the effect of appearing to be deep and harsh patches which tended to mar that soft and harmonising effect that is so much wanted in structures of this sort. This unpleasing effect of the windows between columns, is to be observed in innumerable colonnades of a similar kind that catch the eye from time to time as you travel through this country. In one respect, however, this colonnade is greatly superior to most that are to be found in this country: the columns rise from a moderate elevation only, and are not supported upon arcades, as if raised upon stilts, like those at Lord Spencer's house in the Green Park; which is one of the numerous devices that have been adopted for conjoining things that are naturally incongruous. The poverty of the two ends of the India House, freckled with so many patches, does not, in its particular situation, become conspicuous, as it must have done, had it been possible to see the building in any situation where it could have been considered as one whole.

This shall suffice as to private houses: let us now consider the effect of the column as applied to dwellings of larger extent, or royal palaces.

Inigo Jones, who, many persons assert, was the first architect that ever Britain produced, has left detailed plans and geometrical elevations of a palace

of this sort, that was intended to have been built at Whitehall; from which, together with the specimen of it that was actually built, at the Banqueting Hall, a perfect idea may be formed of its general effect considered as an object of taste. There, the incongruity of the double row of pilasters that ran along the whole, hung in some places to a triple or quadruple range, and the puerility of their effect, which were evidently introduced with a view to reconcile irreconcileables; the still greater puerility of the clusters of diminutive columns stuck about the windows, which are a necessary consequence of that blind idolatry that I have so lately reprehended; the trifling effect of the colonnades that were occasionally introduced, so extremely disproportioned in size to the general magnitude of the whole pile of which they formed so small a part; and the low and heavy flatness of the general mass, are all such striking defects as cannot escape the notice of the most cursory observer, who has not his understanding blinded by prejudices imbibed from the school of fashion. If the palace of Windsor should be removed, and this palace, or that of Hampton Court, or any other palace constructed on similar principles, were put into its place, would there be a single unprejudiced person, who had ever seen the two, that would not deplore the change, as one that was more to be lamented, as an object of taste, than words could ever express? Yet there are many men who, in spite of this, will still maintain that the structure which all the world admires is barbarous, and the other the perfection of elegance as an object of taste!

As an instance of the effect of applying this style of architecture to public buildings, I shall merely glance at St. Paul's Church, London, the external appearance alone of which shall be the object of our present elucidation.

Sir Christopher Wren, who planned this church, was an architect, as is very generally known, who ranks among the first in respectability in this country; so that if neither he nor Inigo Jones could so manage this system of architecture, which they were both taught in their youth to consider as indispensable in every building in which superior elegance was aimed at, as to avoid evident incongruities, it will afford demonstrative evidence that the task is, at least, difficult, and a strong presumption that it is evidently impracticable.

In this structure, the double range of columns in front, one above the other, is an incongruity so strikingly obvious, that the most inattentive, unprejudiced beholder cannot fail to remark it as an absurdity of the most glaring sort, and which no man of talents and taste could have fallen into, had not his mind been gradually familiarised to such things by a course of studies calculated to mislead the judgment and pervert the taste. I take no notice of other blemishes in the west front, because my intention is not so much to criticise the artist, as to lead to a right judgment respecting the principles of the art. In this view, I must call the attention once more to the Grecian columns introduced so very much out of their place, still accompanied with their entablature and cornice, near the top of the west turrets, an evident imitation, and a clumsy one it must be owned, of the light and appropriate pinnacles applied for similar purposes on the top of Gothic spires and monumental turrets.

The double row of pilasters stuck upon the walls all round the other parts of the building, with the heavy though unmeaning bands of architraves, cornices, and basements, enclosing the (double-tressured) windows, so nearly resemble the broad and weighty gold lace on the coat of His Majesty's servants surrounding their pocket-holes (a fashion now antiquated and deemed absurd), that it is impossible not to think of them together, and to put this obvious question, What is the reason why one mode does not go out of fashion as well as the other? The central dome, too, in order that the never-ending column may be again introduced, is deprived of that plain rotundity which alone could give grace to that simple form (a fine example of which, though on a much smaller scale, is to be seen in the back part of the rotunda of the Register Office in Edinburgh), and is dug out into deep and disgusting cavities, that in many respects (regularity alone excepted) resemble the cavities eaten by some kinds of insects into the very heart of trees. Assuredly no one will say that, in that

position, these columns are calculated to produce any thing like the idea of simple magnificence which the Grecian colonnade, in its original appropriation, was so happily adapted to excite. But even here we have not done: above the top of the dome the cupola rises, still supported by its pygmy pillars. Pillars seem so entirely to occupy the mind of these artists, that they can think of nothing else. It indicates a poverty of ideas that would be wonderful in men of talents, could any thing be wonderful respecting the human mind when it is blinded by prejudice. It reminds me of a visit that I paid many years ago to the house of a nobleman who had been then recently exalted to the peerage, whose cranium had been so completely filled with coronets, as to give no room for any thing else, like that of our artists with their columns. His gates were surmounted with coronets; a coronet rose above the top of the weather-cock; his doors, his windows, the shields of his locks, were adorned with coronets; the balustrades of the staircase, the handles of his bells, the knobs of his fire-irons, were fashioned into coronets; coronets were the finishing ornaments of his mirrors; the backs of his chairs were worked into coronets; and the roofs of his beds were surmounted by massy crowns: in short, you could look no way, but coronets were the first objects that caught your eye; and, that nothing might be wanting, a coronet was found in the bottom of his porcelain *pots de chambre*. Were I to search the world around, I could not find such a perfect parallel to our artists as this affords. It is one of the many instances that we meet with, well calculated to humble the pride of man: for while, under one point of view, he seems to be nearly equal with superior intelligences, in another, he claims kindred with the merest animals that inhabit the earth. The creature of folly, caprice, and whim, he is governed by fashions and enslaved by prejudices; and he has too often occasion to feel, that that reason on which he prides himself so much, instead of being an unerring guide, as he vainly boasts, is little else than a phantom, which he thinks he follows when he is, in fact, busied with other pursuits.

I need not extend these reflections to the puerile effects that result from the misapplication of Grecian columns as they are exhibited in funeral monuments that are shocking to every beholder; in ornamental screens, a striking example of which is wofully exhibited *in terrorem* in Pall-Mall; in bridges, in furniture, in candlesticks (I wonder that they have never attempted it in candles), and innumerable other devices that catch our eye whichever way we turn it; for the incongruity of these, after what has been said, will be sufficiently obvious; I, therefore, willingly take leave of this disgusting part of our disquisition; and shall consider, in a subsequent number, the effects of the Gothic system of architecture, as it has been called, considered as an object of taste; for hitherto we have only considered its various devices as adapted to utility and convenient accommodation.

ART. III. *A few Observations on the reviving Taste for Pointed Architecture, with an illustrated Description of a Chapel just erected at Bude Haven, under the Direction of the Author.* By GEORGE WIGHTWICK, Esq., Architect,

THOUGH a survey of the numerous churches and chapels, in the pointed styles, lately completed, or now erecting, in various parts of the kingdom, be not unmixed with matter for the censure of severe criticism, the aggregate report unquestionably affords a substantial cause for warm congratulation. The rise of public partiality has been, perhaps, rather more sudden and

pervading than the correspondent growth of judgment; and, of the many examples, which, with an almost magical rapidity, have started up around us, there are consequently some which leave us rather to applaud the "attempt" than the "deed." Still, the failure is but comparative: for, though such examples as we could name are failures, when estimated by the scrupulous eye of professional observation; they are, with equal truth, triumphantly superior to the insipid formalities which preceded them, and are pleasing evidences of the fact, that, if a perfect taste be yet unformed, a vigorous feeling is already firmly established.

Architectural excellence depends not more on professional skill than on public appreciation; not more on the existence of accomplished architects, than on the ability of employers to distinguish between the regularly educated professor, and him whose credentials, if asked for, might be found wanting. No buildings are without faults; but it is possible to err with a grace; and the well-informed eye will immediately distinguish the defects of professorship from the deficiencies of pretension. A church or chapel shall be defective in arrangement, and unpleasing even in the general effect of its mass; but there shall be a close relationship between all the parts, a continuity of style and propriety of decoration, to prove it the work of a mind accomplished in the knowledge of standard example, and in the distinct classification of the particular features that belong to the particular style adopted. Another building of similar purpose shall be most convenient in arrangement, and pleasing in general distant effect, while a discordancy of detail shall offend throughout. The simplest lancet arch of the earliest pointed shall be brought into juxtaposition with the flat and most decorated arch of the latest Tudor. The uncrocketed pinnacles of Beverley Minster shall rise on each side a great west window of the rich perpendicular period; and between a pair of stone jambs, massive and plain, shall flourish a meagre display of wooden tracery. True, the church is still a church, and serves every purpose of convenience, though every period, from the crusades to the passing of the reform bill, is there represented in most admired disorder: and thus, a sermon might be still a sermon, and serve every purpose of Christianity, though every rule of grammatical concord should be violated in its composition. Why should syntax be positively demanded in a clergyman, when the church in which he preaches is permitted to be a compendium of disagreements and "false quantities?"

That such inconsistencies are found, more or less, in all our celebrated cathedrals and old churches, is as true as that various metals are to be sometimes found in one mine. But the truth

is, that what are called the inconsistencies of our ancient church architecture are no inconsistencies at all: they are evidences to the irrepressible exercise of that ever active invention which their different architects successively displayed, to that rich possession of elementary power, with which their minds were as pregnant as the earth with her riches. They are so many important chapters in the palpable history of Gothic art, beautifully accordant, if we regard them as upward gradations in the progress of imagination; but not again to be combined in such specimens of modern art, as seek to illustrate the perfection of judgment. Should an architect be commissioned to add to an old church, let him, if he can (and as his ancestors did), at once accredit his own originality and honour his foregoer; but, when he has to erect an entirely new edifice, and that, perhaps, within the space of a few months, let him not "basely epitomise" the gradually progressive varieties of as many centuries. Above all, let him not build his history backwards; putting Cardinal Wolsey at the bottom, and Richard the First at the top: but let the lion's heart be the foundation stone, and the cardinal's hat his weathercock.

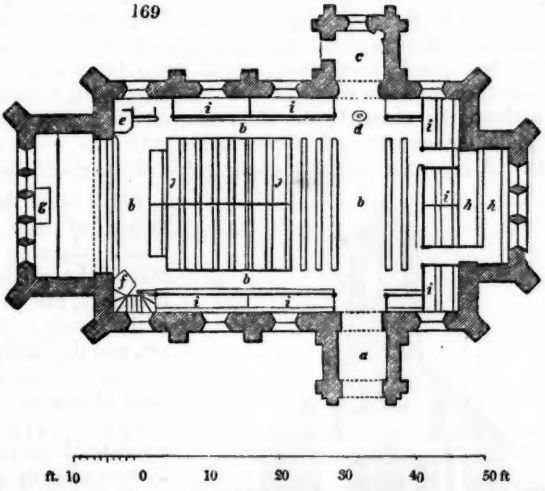
The ages which saw our cathedrals arise were those of elementary supply. The present is an age of selection and of adaptation; and it must rest its greatness on the perfect character of its combinations. Unable to improve upon the splendid individualities of the past, we are left to classify and re-employ them within outlines of improved grace, and with as strict a regard as may be to the laws of perfect harmony. Though the several varieties of Gothic art be not so reducible to rule as the Greek orders, they are still as distinctly separable, and are not to be commingled in their details, however, on certain occasions they may be otherwise conjoined, or, rather, annexed. A whole may be composed of two or more parts, each part being as obviously individualised as though it were itself a separate whole. Should there be any positive wish or reason for a variety of style, in such a case only as we have just mentioned can it be admitted; nor is it even then to be allowed except on the score of what may be termed poetical toleration. Thus, while the accomplished Mr. Inwood would have been incapable of interfering with the pure Ionic of his portico to St. Pancras Church, he has emulated the Caryatidal feature of the Erechtheion as admissible to his vestry-room. Again, in Mr. Picton's charming design for his small church, at Hoylake in Cheshire (see Vol. I. p. 288.), we find the chancel erected in the early pointed, while the body of the church is in the Anglo-Norman style. Such intentional digressions as the two under consideration are very different from the pervading incongruities of the faulty specimens before alluded to, and may justly be regarded in the same light

as the poetical episode, harmoniously ramifying from the main subject, but separable from it.

Not vauntingly to substantiate a right of judgment, but rather honestly to open himself to that censure he has exercised upon others, does the author of these remarks put forth his designs for a chapel lately erected at Bude Haven, a thriving watering-place and sea-port, on the majestic coast of Cornwall, about 20 miles N.W. of Launceston. The entire cost of its erection has been defrayed solely by Sir Thomas Dyke Acland Bart., who, stimulated by the importance of its heaven-ward purpose, has with equal cheerfulness and liberality encountered a charge far exceeding what is usually expended on similar buildings of a like capacity, and which was chiefly augmented by the extravagant outlay necessary to import the stone with which it is built, a kind of porphyry, from the quarries of Trerice.

Fig. 169. is the plan of the chapel. *a*, porch; *b*, ailes; *c*, a vestry-room, corresponding with the porch; *d*, font; *e*, reading-desk and clerk's desk by the side; *f*, pulpit; *g*, altar table;

169



h, choir; *i*, stall seats, raised 16 in. above the floor of the chapel; and *j*, private sittings; the remaining seats being free. The private seats amount to about 150; free seats, 170; total, 320.

Fig. 170. Elevation of the north or entrance front. It will be observed, that the belfry is formed after the old monastic fashion of carrying up a portion of the wall, finishing the same with a gable capping, and piercing it with two apertures, as shown by the elevation, *fig.* 171.

170

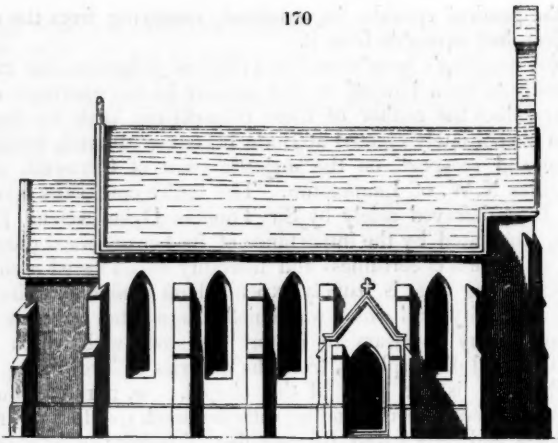


Fig. 172. is the elevation of the east end showing the five-light window of the chancel projection. In consequence of the communion tablets within, the openings of the window are shorter than good proportion would seem to demand; the mullions, therefore, are carried below the glazed part, both within and without the chancel; the intervals outside being filled in with plain stonework, and those inside with the communion tablets. A cross surmounts the east gable of the main chapel.

171

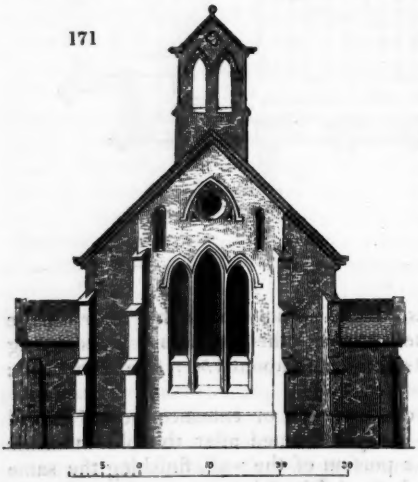


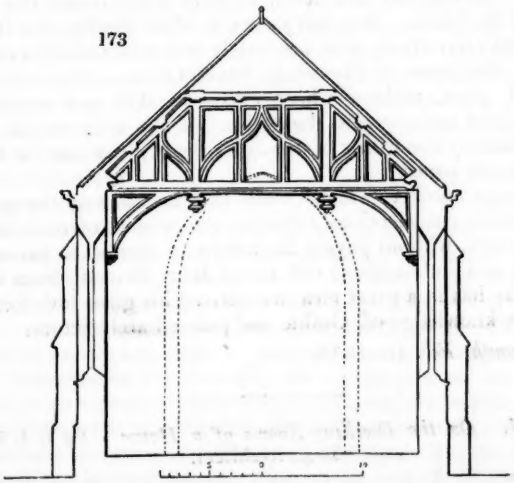
Fig. 171. is the elevation of the west front, showing the three-light window of the choir, the profiles of the porch and vestry, and the belfry. To get rid of the dissonant character of the circular clock opening, a pointed label-head is thrown over it, and it is thus made to harmonise with the rest of the composition.

The section *fig.* 173. shows a truss of the roof, which, from the straining piece downwards, is open to view. It is in principle a simple queen-post roof, aided by bracket

172

pieces resting on corbels. The remaining framework contributes to the general stiffness of the whole, and, of course, greatly adds to its beauty. Every edge is run with a Gothic moulding, and a bold hexagonal drop hangs under every queen-post. The bays of the ceiling have a bold cornice running from tie-beam to tie-beam, and moulded strings, also, to answer every vertical quartering for the truss. The chancel ceiling, though smaller and lower, is in form like that of the main chapel, with vertical strings crossing the others at right angles, and having oak leaf bosses over the intersections. The dotted lines show the arched openings between the main chapel and the chancel and choir

173



respectively; the larger being the chancel opening. The ceiling of the choir is concentric with the arch which opens into it.

The capacity, general form, and arrangements of this chapel being decided on, the next point was to settle the theme on which taste was to proceed; and, the early pointed arch being agreed upon, it became the architect's particular care to carry

on his design throughout with constant reference to his text. To what extent he has succeeded in the great body of the architecture, the accompanying illustrations will, in a great measure, show. To have given the fittings would have involved too great an expense for engravings. It may, therefore, suffice to state that, in all the paneling of the joinery, the given theme proclaims itself. The altar table is of wainscot, in imitation of the altar tomb; its face exhibiting a series of arches, with oak leaves in their sunk spandrils, and a fascia above enriched with the words, "Do this in remembrance of Me," in raised letters of the old English character. The pulpit is pentagonal, paneled, as the altar table, with a cavetto cornice, enriched with rosettes of oak leaves, and resting on a bold foliated corbel. The same oak leaf ornaments distinguish the front of the reading-desk and breastwork of the choir. The pews in the body of the chapel have no doors, but are otherwise enclosed. The stall ranges along the sides and across the west end of the chapel are enclosed with plain pointed paneling, having octangular standards at the angles, surmounted by finials corresponding with the drops of the roof. The font is octagonal, of Plymouth marble, with pointed panels sunk in each face of its basin and stem, and having the oak leaf and acorn in bold relief round the lower part of the basin. It is but justice to state, finally, that the entire works have been most accurately and substantially executed by Mr. Burgoyne of Plymouth, builder; one of that most important class, without whose executive skill and respect for professional acquirement, the designs of the architect (to quote from memory the words of Sir John Soane) "would be but so much waste paper."

Perhaps another "final" word may be allowed the author, who cannot conscientiously dismiss the subject of ecclesiastical architecture, without paying his tribute of respect to his accomplished and indefatigable old friend John Britton, from whose works he has in a great measure derived his great love for, and his little knowledge of, Gothic and pointed architecture.

Plymouth, Feb. 16. 1835.

ART. IV. *On the Dwelling-Rooms of a House.* By I. J. KENT, Esq., Architect.

(*Continued from* p. 281.)

THE DRAWINGROOM. — In town houses this room is usually on the first floor; that is, on the floor which is immediately over the ground or entrance floor of the house. It is a common practice to appropriate all the rooms on this floor as drawing-rooms: when so used, the whole suite is generally decorated and

furnished in the same style. In the country the drawingroom, as well as most of the other sitting-rooms, is on the ground floor.

The drawingroom, or withdrawing room, so called from its being the room to which the lady of the house withdraws after dinner with her company, is likewise the room into which visitors are introduced, and where they assemble previously to dinner. It is also particularly devoted to the reception of company in evening parties, routs, and soirées.

Here a lady has full scope for displaying her taste, this room being, if I may say so, her own room. All men are visitors in the drawingroom, even the husband and the brother: every lady knows this, and is never so much herself as when in this room, or in her boudoir. When there are two or three rooms on the floor, one of them is frequently used as a music-room. In houses belonging to the nobility, or to wealthy commoners, the music-room is separate, differing in style and character, both in its decoration and furniture.

The size of the drawingroom in town houses necessarily depends upon the rate or class of the house; those of the second rate being about 18 ft. long by 15 ft. wide in front, about 15 ft. long by 11 ft. wide at back, and 11 ft. to 12 ft. high, and communicating with each other by folding doors: but in houses of the first rate, which houses may be built of any size and height you please, almost without restriction, except by the act of parliament as respects their walls, the drawingrooms are not unfrequently from 30 ft. to 40 ft. long, from 20 ft. to 25 ft. wide, and from 13 ft. to 18 ft. high.

It should always be part of the arrangement of a drawing-room, particularly in houses belonging to persons of distinction, that it be lofty; for the principal use of this apartment being to receive large assemblies of persons at night, when lighted up, as it commonly is, by lamps suspended from the ceiling, the pure air becomes quickly exhausted; and your visitors, especially those in a delicate state of health, suffer much by breathing so noxious an atmosphere. It is, therefore, of great importance, where these rooms are intended for the purpose of receiving such large parties as are now common among the wealthy part of the community, that they be effectually ventilated; and this may be done at a comparatively small expense, when the house is being built, by having large tubes or tin pipes fixed between the joists, and communicating with the open air, and having openings between the leaves of the flowers on the ceiling, through which the heated air may escape into these tubes, and thus be carried off; and by having the same kind of air-pipes carried under the floor, to give admission to fresh air from without, the

quantity of which may be regulated by gratings and valves, concealed in the skirting, or in some other more convenient parts of the room.

The style of decoration employed in the drawingroom should be of the most cheerful kind, elegant, and even splendid, but chaste, and governed by good taste: the only room that will admit of a more brilliant style of finishing than the drawingroom is the ball-room, or, perhaps, the lady's boudoir.

The floor of the drawingroom should be of the very best description; and, if of deal, it should be of the kind termed battens, listed free from sap. This is done by sawing off the edges, by which process the batten is reduced from its usual width of 7 in., to 4 in., or 5 in., leaving only the heart of the wood. This floor, when of a very superior kind, is doweled, so that the surface may be perfectly smooth, and without a nail-hole. When this room is finished in the style of Elizabeth, or of Louis XIV., the floor should be of oak or wainscot, with the sides bordered and parquetted, if the expense be not an object. As the furniture in these rooms is generally of an expensive kind, and liable to injury by dust, the skirting, or plinth, should be tongued into the floor: when these precautions are taken, and the timbers under the floor-boards are pugged, no dust can get through to spoil the carpet and other furniture.

If the rooms are large and lofty, there should be a dado round them; but in smaller rooms, of only a moderate height, a wide moulded plinth, of from 12 to 15 in. high, is more generally used.

When there is a dado, it should be of the height a pedestal would be, if an order of architecture were employed; so that if the whole order were 14 ft. high, the dado would be about 2 ft. 9 in; if only 12 ft. 6 in. high, the dado would be 2 ft. 6 in., or about one fifth the height of the room from the floor to the top of the cornice. This is the case in the drawingrooms of the new palace at Pimlico, round which there is a peristyle of scagliola columns, of a most grand and imposing character.

The only orders that can be employed with propriety in a drawingroom are the Corinthian and composite.

The character of the enrichments on the ceiling and cornice should be light and pleasing; the compartments, when the ceiling is paneled, should not be so deeply recessed as in the dining-room or library; and the ornaments should be of a gayer and more fanciful description: but good taste alone can decide as to the extent to which these enrichments may be carried.

A cove, springing from the top of the cornice, when there is sufficient height, will add much to the dignity of the room; this may likewise be enriched by paneling, with carved mould-

ings and pateræ or festoons, or by paintings of pleasing subjects, or wreaths of flowers.

The principal objection to most of the enrichments used is, their want of sufficient relief: so much is this frequently the case, that where the enrichments are not thrown out by difference of colour or gilding, the effect is almost lost when seen on a lofty ceiling. The enrichments that form or surround the several compartments should be well marked and in bold relief. If it be thought necessary to ornament the panels, this may be done by the artist's pencil.

When gilding is employed, it should be used sparingly; for, if overdone, that which would have been elegant will become gaudy and vulgar. If the enrichment to be gilded is large, the prominent parts only should be etched with gold; but of the plain mouldings, the smaller ones, or those only that will have a good effect, and will mark more distinctly the form of the general mouldings, should be selected for gilding.

When the ceiling of the drawingroom is plain, the colour should harmonise with the prevailing tint of the room, and the cornice be relieved by other tints of the same colour, deeper and lighter than that of the ceiling. When the room is low, an acroter, or margin, with light and shade lines, is often run round the ceiling, to make the room appear higher than it really is.

The walls are occasionally painted with some warm tint in distemper, or in turpentine colours of one shade; with margins, and light and shade lines, to form the sides of the rooms into panels; frequently having ornaments of flowers, foliage, &c., painted in relief, in the angles of each panel, and gold mouldings under the cornice and on the dado, and up the four internal angles of the room; with a smaller moulding round the doors, windows, and chimneypieces. A small gold moulding is likewise sometimes put to the internal edge of the margin round the panels: a more general style is, to cover the walls with a rich-patterned satin paper; the more expensive kinds being highly relieved with gold, or some inferior metal. This kind of paper is, in a few instances, in good taste, but more frequently in bad. A flock paper, with or without a pattern, relieved with gold, may be adopted; or a plain flock may be laid on the walls to any shade of colour the employer may approve, giving them the appearance of being covered with a beautiful cloth without a seam: this is often rich and pleasing in its effect; but I must protest against the deep crimson colour, so frequently seen on the walls of the drawingroom, it kills the effect of the furniture, destroys the light, gay, and cheerful character of the room, and leaves all the recesses, and other parts of it not strongly and powerfully lighted up, dull and gloomy: light, warm, sunny tints are much more suitable; or even green, which it has become the fashion

to use so much again of late, is far better than such a deep heavy colour as crimson.

When the walls are hung with flock papers, gold mouldings are almost invariably used; but with satin papers, a patterned border in flock, designed to suit the paper, is as frequently put round as gold mouldings.

In drawingrooms of a more stately kind, I would hang the walls with figured silk, or with rich damasked or striped satin; when so hung, the walls should be battened and lined with deal boarding first, on which canvass should be strained, and then papered, so as to prevent as much as possible all risk of stains from damp or dust, which would very soon destroy the beauty of the satin.

There are many ways of painting these rooms now in fashion; some are done the prevailing tint of the paper, making the styles to the doors, windows, &c., a dark tint, the panels a lighter, and the mouldings either darker still, or with a French white, or very pale tint of the same colour; other rooms are painted in imitation of some choice wood, as satin wood, wainscot, hair wood, maple, or rose wood. Of all these, the most appropriate is the satin or maple wood, which, when highly varnished, has a rich and pleasing effect. The rage for painting the mouldings in a different kind of wood from the general graining, such as cross-banded, or black, or gold, is over: it was very expensive and, I think, not in good taste.

The most chaste and appropriate style in which a drawing-room can be painted is, in my opinion, a French white, with gold mouldings; and, where the mouldings are carved, the carved parts slightly etched with gold. To give additional elegance, the panels of the shutters may be filled in with looking-glass.

The doors to this room, where the expense is no impediment, should be of mahogany or maple wood, veneered with choice veneers, and highly French polished; they should be hung with strong rising brass hinges, so that they may easily be taken off, and put on again, without taking the screws out of the hinges.

The locks should be mortised into the doors. Where the brass handles and furniture are not considered handsome enough, cut glass knobs, or turned or carved hard wood, or ivory knobs, for the locks and shutter latches may be used.

The sashes, when required to be superior to painted deal, should be of a light-coloured mahogany; the bottom rail having a groove in it to receive a metal bar, which is to be let into the oak sill of the sash-frame. The beads should be tongued into the sash-frame all round, and the sash fastenings should be effective in drawing the sashes firmly together.

The shutters should be splayed, to give a freer admission of

light into the room. They should not reach quite up to the soffit, and they should be kept securely in their boxings during the day time by shutter latches. When the windows open on to a lead flat, or gallery, the sashes or casements are usually hung with hinges, folding to act as doors; but great care is required when windows are so hung, to prevent the water from finding its way in; the best contrivance I have met with (though a very expensive one) was devised by Mr. Barron of Wells Street. Some of the contributors to this Magazine will, perhaps, inform you of a cheaper and equally good mode, for, although I found this very effective, it was very costly. The sashes in all rooms of a superior kind, but more especially those of the drawingroom, should be glazed with polished plate glass.

The fireplace should be ample in its size, and sufficient for its purpose, viz., that of expelling all damp, and effectually warming the air in the room. Where the room is 30 ft. or more in length, there should be two fireplaces, either on the same side of the room, or one at each end, as circumstances may indicate: the opening I prefer being rather low in proportion, than high, so as to cause greater heat to be thrown into the room.

The chimneypiece in a modern drawingroom must be of statuary marble, the purer in its whiteness, and the freer from veins or stains the better: this, in a moderate way, is usually moulded, with, perhaps, a carved tablet in the centre of the frieze, and carved caps or blocks on the pilasters; but in more stately rooms the design should be in accordance with the rest of the apartment. The carvings should consist of fanciful and graceful groups of flowers, foliage or fruits, or figures such as are imported from Italy; or it may embody some interesting and agreeable episode connected with the history of the family, in which figures of animal life may be introduced in bold relief. Whatever it may be, the subject should call forth in the beholder agreeable and pleasing emotions.

The stove and fender for the drawingroom should be of polished steel, with the projecting parts richly cut, and set in marble. The design must depend upon the style of decoration in which the room is fitted up; for to put a stove composed of Gothic arches, pillars, and ornaments in a room otherwise Grecian or Italian in its finishing and furniture, would be as repugnant to good taste as to see a Doric or Corinthian portico in front of a fine old Gothic church or chapel. Indeed, I know of no fact more convincing, that a better feeling and a purer taste for art exists at the present time, among the educated portions of society, than did in the days of those great men, Sir Christopher Wren and Inigo Jones, than that no architect of eminence would now dream of committing such an anachronism as I have alluded to, or would so lend himself to the bad taste of his

employers: and yet, at Oxford, in that city of splendid buildings, where, from its learning and knowledge, we might have hoped better things, and at Nottingham church, and other places, this error in taste is perpetrated; but I hope the time will come when these excrescences to some of the finest of our old Gothic buildings will be removed, and be replaced by porches and other decorations corresponding with the architecture of the building. Such perversion of good taste cannot again happen, unless we imagine the intelligence now spreading so rapidly among all classes of society should receive such a check as to make them again the uneducated beings that they were in those days when these solecisms were committed; for, although this country never, perhaps, possessed more gifted and talented individuals than that age produced, yet the people were uneducated, and they had not emerged from that state of mental darkness in which they had been kept by a crafty priesthood; but, thanks to the ardent spirits which have since sprung up, the natural results of education are now showing themselves in the outpouring of a more generally diffused humanity: there is a more kindly feeling for human nature, and a more sincere desire to give happiness to the mass of society, at present abroad, than ever yet existed in this country. The cultivation of the female intellect is another great cause of the spread of knowledge and happiness; it is silently but steadily proceeding, and will ultimately raise women to the rank in society they deserve, and which nothing but the selfishness or ignorance of man has hitherto prevented them from attaining. They ought to be the companions and the advisers of man, and not his toys or his slaves.

The furniture for the drawingroom being generally chosen by the lady, a tolerably fair opinion of her character and intellect may be formed from the taste displayed in its arrangement; and by the various ornaments and other works of art it contains.

The carpet may be considered as one of the most important articles of furniture, and much care is necessary in its selection. If the colours be too gaudy and overpowering, they will injure the effect of the other furniture; and, if too cold, they will give an air of cheerlessness and discomfort: for use and economy, the pattern should be rather diffusive than set and formal; the principal shade being interspersed with gayer and richer toned colours, and such as will not easily be injured by dust. The carpets in most general use are of the kind called Brussels; but the Axminster carpet, thick and without a seam, is the most splendid article of the sort of any I am aware of made in England. In some of the houses of the rich are carpets manufactured in Persia, splendid and gorgeous beyond description. Here again the design for the pattern should be guided by the

architecture of the room: the same carpet that would harmonise well with the character of a room in the Elizabethan style, or of the time of Louis XIV., would hardly suit with the present light style of fitting up a drawingroom. The carpet, when not fitted to the room, should have a border, leaving about from 18 in. to 24 in. of the floor uncovered.

The hearth rug should be of a pattern to agree with the carpet, but bolder; it should be thick, warm, and ample in its dimensions, for if too small it will give a mean character to the fireplace; the fringe round the rug, if there be any, should be thick and massive.

The card tables, the occasional sofa tables, as well as the frames of the sofas of the present day, are usually of rose wood, plain and not inlaid; but, if of a superior description, they are richly carved. Here, again, I must protest against the representations of lions' paws for the feet of tables, while we have such elegant forms in the various kinds of scrolls, knobs, foliage, &c.

The seats to the chairs, sofas, &c., are usually covered with the same kind of material as the curtains are made of; but, notwithstanding the fashion, stuffs, or moreens, either plain or damasked, are too heavy for a modern drawingroom: they are appropriate in an Elizabethan or Louis XIV. room, but for a modern room, the printed chintzes, lined with silk or glazed cotton, have a much more light and tasteful effect. Should chintz, however, not be deemed elegant enough, plain or figured silks, perhaps with a worked border of flowers, or damasked or striped satins, may be used; than which last, with their rich binding and deep massively fringed drapery and gold cornices, nothing can be more stately and imposing.

For chairs, nothing can surpass in elegance and stateliness the cream or blush-coloured ample carved arm-chair of our forefathers, modernised in its shape: some of the plain mouldings gilded, and the carved parts richly relieved with gold; the seats covered with embossed or damasked satin like the curtains, or worked with flowers in silk in their natural colours, and fringed. This is indeed a chair fit for a young and stately beauty to sit in, in all her pride of loveliness, and will not shame her own attire, though it be of silk or satin ever so rich and rare. Besides chairs and sofas, there should be other cushioned seats, and footstools, placed in convenient parts of the room.

The pianoforte is now to be found, in one shape or other, in almost every drawingroom, from that of the humble tradesman, to which he occasionally retires after the duties of the day are over, from his shop below, to hear his child or wife play or sing the airs he loves, to that of the palace. Through nearly all the gradations of society may now be found this universal instrument; and I trust the time will yet come when it, and similarly

innocent occupations and enjoyments, will supersede the gaming table among the higher ranks, and public-house parlour among the lower; when its innocent enjoyment may be found in almost every house; and the airs of Beethoven or Mozart may become household melodies here, as they are in Germany.

In the drawingroom are frequently exhibited other results of the elegant accomplishments of the female part of the family, in their paintings, their pencil or chalk drawings, their representations of flowers in rice paper, in wax, &c., by which they preserve those lovely forms and hues which nature so prodigally scatters over this beautiful world, each in their season, for our lasting admiration; and which, when faithfully copied from living specimens of her transitory productions, makes them perpetual.

The card table, either plain or carved, should be in keeping with the other furniture, and with the room. If the chairs and sofa are carved, the card table should be so also. The top, when open, should exhibit a smooth cloth, its colour harmonising with the other colours in the room. The practice which partially prevails in some parts of the country, of having the card tables of rose wood all over, instead of its inside being covered with a cloth, is, I think, not in good taste.

On the walls of the drawingroom are frequently hung the choicest paintings of the owner; but care should be taken in the selection: painful subjects should never be hung up in a sitting-room; they should be confined to the portfolio. Landscapes and historical pictures, conveying a good moral, or an illustration of some celebrated event of a pleasing or reflective kind, but not exhibiting the bad passions of our nature, as in battles and murders, are the most desirable. A clock and a beautiful vase or two, with cut glass lustres, and a few other choice ornaments, may be placed on the chimney-shelf. On marble slabs, with gilded frames or brackets, may be placed the sculptured busts of celebrated persons, or of some one dear to us.

Silvered mirrors of polished plate glass, in gilded frames, cannot be too profusely employed in a drawingroom; and, where it can be contrived, they should be placed exactly opposite one another, by which means the reflection of every thing that comes within their focus is endlessly reproduced; and when the cut glass chandeliers are lighted at night, and ladies with their courtly plumes of feathers are moving within the scope of their operation, the scene becomes fairy-like and brilliant beyond description. Frames for looking-glasses are sometimes covered with velvet with gold mouldings; and these frames have a beautiful effect while fresh; but they soon soil, and, on the whole, are not equal to frames gilded all over.

Or moulu lamps are out of place in a drawingroom: they are very elegant and fit for the dining-room or library, the hall or the gallery; but cut glass can alone realise our ideas of grace and splendour in a room so peculiarly devoted to the ladies.

Most of the previous remarks will apply equally to the drawingroom in the country as in town; but there is, in my opinion, an advantage that the drawingroom in the country may possess, the loss of which no extra splendour of decoration of the one in town can compensate: I mean the view of the country and of the flower-garden and the conservatory. These, even with moderate means, may often be obtained in the country; in town never: for, although the wealthy may have their well-filled conservatories, and very beautiful and costly many of them are, yet the great delight that the lover of nature and of flowers has in seeing them day by day, and in watching them as they arrive at their full perfection, is lost; and you can only have them to see them sicken and die. Nevertheless, it is much to have them at all; and if they give intelligible hints to those who live in towns, as to what beautiful things are to be seen and possessed out of its smoky atmosphere, and lead them occasionally into the green fields and lanes, and the bracing, exhilarating, pure air of the country, they do a great good; and I would advise all who can to have them.

A few years ago, I saw a drawingroom, in a country house belonging to a London professional gentleman, that struck me as excellent of its kind. The style was that of Elizabeth, or, perhaps, of rather a later period. It was approached by two doors, both on the same side of the room, the one leading from an entrance hall or passage, the other from the best staircase. Between the doors, centrally situated, was the fireplace; ample in its dimensions and massive in its character. It was of native marble, but plain, with carved oak above, reaching up to the ceiling; on the opposite side were three windows; the centre one was an oriel window, deeply recessed, and approached by an arched opening; the plan of the window was that of five sides of an irregular-sided octagon, the centre one wide and divided by mullions; the sides next the centre were filled in with oak transom frames, and all had oak casements; the remaining two sides were wainscoted with oak, and were recessed five or six inches with well-filled bookshelves from the floor to the ceiling. Round under the window was a continued oak seat; and in the centre of the recess was a small carved oak table. The diameter of the whole window might be about 10 ft.; the opening into it about 6 ft. The soffit, or ceiling, was paneled in oak.

The size of the drawingroom, as nearly as I can recollect, was about 45 ft. long, 22 ft. wide, and 13 ft. high. These proportions rendered the room too low, which was its great defect.

The other windows were canted bows, with oak transom frames and casements, and seats round them. From these windows you looked direct on the lawn and flower-garden to the south, the roses growing up to the windows; at one end of the room was a large transomed window, wide and down to the floor; its plan was half a decagon, with sashes all round: the whole of the sashes were glazed very tastefully in lead. The window at the west end led into a conservatory of about the same dimensions as the drawingroom, having a broad walk along the centre, terminated by folding sash-doors leading on to the lawn.

The room was wainscoted from the floor to the cornice with old oak framing; the cornice was likewise of oak, very richly and boldly carved, and the whole was of a fine tone of colour and highly varnished; the ceiling was plain, except that two oak girders formed it into three compartments, and it was tinted a warm tone of colour.

The furniture, consisting of tables, chairs, pianoforte, sofa, screen, &c., was all of oak, carved and polished; the seats of the chairs were covered with tapestry; the curtains were a crimson moreen, with carved oak cornices. Altogether this room struck me as being nearly perfect of its kind; yet, for my taste, it was of too sombre a character, and certainly too low.

ART. V. *On the Discrepancy which often occurs between the Sum charged for the Erection of a House, and that which the Gentleman building expected to pay for it.* By an OLD BUILDER.

IT is a very common thing to hear persons, who have had much to pay for building, complain that they have been shamefully deceived by their architect, surveyor, or builder, and that the works have cost them a great deal more than they were told they would come to. Now, although I am aware that it has happened, and I have no doubt that it frequently does happen, that the total amount of the accounts far exceeds any sum the employer ever anticipated, I do not think it strict justice that the error, if there is one, should be thus all laid to the architect or builder; but I am rather disposed to believe that the discrepancy arises from some one of the following causes: either the architect or builder has not understood what the employer desired, or he has not understood his own profession or business; or, what is very often the case, the employer himself has not understood the plans and specifications given in, and has therefore made his calculations upon what he himself desired, rather than upon the information intended to be conveyed to him by the drawings, &c.

Another reason why the amount of the bills often exceeds what was expected is, that the architect or builder has omitted to explain to his employer that certain works, absolutely necessary to the fulfilment of the designs, are not included in the specification, and that he must take them into consideration in calculating the amount of his intended outlay.

Now, it appears to me, if the following principles of conducting a business of this sort were attended to, neither the employer nor the employed could complain without good cause; and the error would then rest on the right shoulders. A gentleman, if he is desirous of erecting a new house, or of altering an old one, should, after explaining to his architect or builder his own views as well as he is able (and if in writing so much the better), direct his architect or builder to furnish, with the plans, elevations, and sections, a specification of all the works to be done, and especially that he should name all the works necessary to the full completion of the design, and of the intentions of the gentleman, that were not included in the specifications, and yet would have to be done and paid for before the building could be occupied: likewise, that he should give a full description of the plans, clearly explaining the uses and intentions of each room, &c., in a familiar manner; by which the non-professional man may understand, as well as the architect, what really is intended. Besides these papers, before the works are begun, the architect or builder should supply a blank bill of quantities; and this bill of quantities should be furnished by the architect, if the works are to be contracted for, to each contractor, for which he should be allowed to make a small charge of from a half to one per cent to the successful candidate; or, what is better, to the gentleman; for the contractor, if he pays it, will add it, as a matter of course, to the amount of his estimate. A great good would result from this mode of proceeding; and I believe it is adopted by some architects: it is a check upon the architect himself, and is an excellent means by which he can discover if any thing has been omitted in the specification or plans; it will also render unnecessary a very unfair clause frequently put into contracts; viz., "that the contractor shall complete the whole of the works to the true intent and meaning of the drawings or specifications, whether they are expressed and set forth in the specification, or shown in the drawings, or not." Now, who ought to understand so well as the person who has designed the building what works are necessary to be done to make it what he, the designer, intended it to be, as himself (and yet the contractor is expected to take upon himself to pay for the blunders and omissions of the architect); the designer having had the plans, &c., before him, perhaps, for months, and knowing them, as it were, by heart, while the contractor, or any one employed

by him, is expected to make himself master of the plans, specifications, and intentions of the designer in a day or two; nay, sometimes in a few hours. Now, I do not think it unreasonable to call upon the architect to give the quantities necessary to carry into execution the design he has made. He professes, and is expected, to give to his employer an estimate of the amount of the sum which it will cost to carry his design into execution; and to do this, fairly and honestly, he ought to take out the dimensions accurately; and, if he does so, there can be but little trouble given to his clerks to make a fair copy of the blank bill of quantities, certainly not more than the remuneration proposed will cover. I am alluding now to an estimate from which the gentleman may really know what he will have to pay, where there is no contract; or which should be supplied to the contractor where there is one. By this plan the architect will be made responsible for his own blunders, if he has failed to describe the works in a proper manner. There is no subject causes more differences between the architect and the contracting builder than the extras claimed by the contractor, and disputed by the architect, upon the ground that they were necessary to the fulfilment of the designs, and that, although they were not named, yet they must be considered as parts of the works contracted to be done. Now, if the contractor had been furnished by the architect with a blank bill of quantities, the question would easily be set at rest, by taking the quantities of works actually done, and comparing them with the blank bill, both as to extras and omissions; and, as this would be attended with some expense, justice would be obtained by both parties; as, instead of having to decide upon a written description, subject to be misunderstood from its vagueness or indefiniteness, you would have a fact before you in the shape of so many rods, squares, yards, or feet; and, therefore, unless the builder, who will know the truth better than the architect, is certain that more materials and labour have been required for carrying into execution the specifications and directions of the architect, than are given in the bill of quantities, he will not incur the certain expense and injury to his character which must accrue from disputing the question; and, if he has provided more materials and labour than he contracted for, he ought to be paid for them, always remembering that he is not to take the scantlings of his timbers and other works larger than the specification or drawings describe them, which I have known attempted to be done more than once.

The contractor, being so furnished with a bill of quantities, should be required, when he signs his contract, to give to the architect a copy of this bill, with the prices he has put to each article; so that, in case of works being omitted, or added, no

larger a price shall be put to the deductions, and no less prices to the additions, than were put in the original estimate.

The foregoing observations are made in consequence of having so frequently heard of disputes between the architect and the builder when the question of extras and omissions comes to be settled; and if they should cause some of your numerous and talented contributors, many of whom will understand the merits of this subject much better than I do, to put it in a clearer and more forcible point of view than I have done, and to set me right in any errors or misconceptions that I have fallen into, he will have the sincere thanks of one who only wishes to see justice done on all sides.

ART. VI. *A short Remark or two on what is commonly called Dry Rot.* By CHARLES WATERTON, Esq.

DRY ROT is a misnomer. This disease in timber ought to be designated, a decomposition of wood by its own internal juices, which have become vitiated for want of a free circulation of air.

If you rear a piece of timber, newly cut down, in an upright position in the open air, it will last for ages. Put another piece of the same tree into a ship, or into a house, where there is no access to the fresh air, and ere long it will be decomposed.

But, should you have painted the piece of wood which you placed in an upright position, it will not last long; because, the paint having stopped up its pores, the incarcerated juices have become vitiated, and have caused the wood to rot. Nine times in ten, wood is painted too soon. The upright unpainted posts, in the houses of our ancestors, though exposed to the heats of summer, and the blasts of winter, have lasted for centuries; because the pores of the wood were not closed by any external application of tar or paint; and thus the juices had an opportunity of drying up gradually.

In 1827, on making some alterations in a passage, I put down and painted a new plinth, made of the best, and, apparently, well-seasoned, foreign deal. The stone wall was faced with wood and laths; and the plaster was so well worked to the plinth, that it might be said to have been air-tight. In about four months, a yellow fungus was perceived to ooze out betwixt the bottom of the plinth and the flags; and on taking up the plinth, both it, and the laths, and the ends of the upright pieces of wood to which the laths had been nailed, were found in as complete a state of decomposition as though they had been buried in a hot-bed. Part of these materials exhibited the appearance of what is usually called dry rot; and part was still moist, with fungus on it, sending forth a very disagreeable odour. A new plinth was

immediately put down; and holes, 1½ in. in diameter, at every yard, were bored through it. This admitted a free circulation of air; and to this day the wood is as sound and good as the day on which it was first put down. The same year, I reared up, in the end of a neglected and notoriously damp barn, a lot of newly felled larch poles; and I placed another lot of larch poles against the wall on the outside of the same barn. These are now good and well seasoned: those within became tainted, the first year, with what is called dry rot, and were used for firewood.

If, then, you admit a free circulation of air to the timber which is used in a house (no difficult matter), and abstain from painting that timber till it be perfectly seasoned, you will never suffer from what is called dry rot. And if the naval architect, by means of air-holes in the gunwale of a vessel (which might be closed in bad weather), could admit a free circulation of air to the timbers; and if he could, also, abstain from painting, or doing with turpentine, &c., the outer parts of the vessel, till the wood had become sufficiently seasoned, he would not have to complain of dry rot. I am of opinion, that, if a vessel were to make three or four voyages before it is painted, or done with turpentine, &c., its outer wood would suffer much less from the influence of the weather than it usually suffers from its own internal juices, which cannot get vent, on account of artificial applications to the pores. But still the timber would be subject to the depredation of the insect. To prevent this effectually, Mr. Kyan's process must absolutely be adopted; and it must also be adopted to secure wood from what is called dry rot, in places where a free circulation of air cannot be introduced. I consider Mr. Kyan's process perfectly unexceptionable. The long arrows which the Indians use in Guiana are very subject to be eaten by the worm. In 1812, I applied the solution of corrosive sublimate to a large quantity of these arrows. At this hour they are perfectly sound, and show no appearance that the worm has ever tried to feed upon them.

I have penned down these transient remarks by way of preface to others, which I may possibly write, at some future time, on decay in living trees.

Walton Hall, June 20. 1835.

ART. VII. *On the comparative Advantages of Painting and Papering the Walls of Apartments in Dwelling-Houses.* By Mr. D. R. HAY, House-Painter, Edinburgh.

HOUSE-PAINTING being an art so conducive to the comfort, durability, and interior appearance of dwelling-houses, and, at the same time, so susceptible of improvement, it is surprising

that those who follow it as a profession do not generally cultivate it with more assiduity and enthusiasm. The observations made upon the state of this trade in regard to taste, some years ago, by the talented writer of an article upon the fine arts in the *Edinburgh Encyclopædia* [one of the correspondents of this Magazine], have no doubt been productive of good; but there still remains a great deal to be done. One step towards the improvement of any trade or profession is, to disseminate a proper knowledge of it by means of such publications as the *Architectural Magazine*, where subjects like the present can be discussed; for, when this point is accomplished, such a trade or profession is more likely to become a general topic of conversation, and, when improvements are made, they will thereby have a better chance of being understood and appreciated. There is no trade that stands more in need of this than house-painting; for, of all the arts connected with domestic comfort, there is scarcely one upon which so little has been written, and, consequently, of which so little is known. It will be necessary, therefore, in treating of this subject, to be as explicit as possible.

It is well understood that the ceilings and walls of all the apartments of dwelling-houses and other buildings in this country are now almost uniformly finished in plaster; and the nature and properties of this composition are also well known. One of these properties is its power of absorbing moisture, or, in other words, its facility in attracting and imbibing dampness. Consequently, when an apartment is left for any length of time without the benefit of a fire, or of heated air supplied by other means, the plaster will continue to absorb a portion of the dampness from the atmosphere with which the room is filled; and it is natural to suppose that, when a fire is put on, or heated air is otherwise admitted, this dampness will be gradually given out by exhalation from the plaster. This process of exhalation must affect the durability, not only of the plaster itself, but of the woodwork under it, and must also render the apartment much less comfortable than if it had been rendered incapable of such absorption.

It therefore becomes an enquiry of some interest, whether painting or papering (the two methods by which the walls of our apartments are usually decorated) is the best adapted to counteract these disadvantages.

The process of painting plaster-work is as follows: — white lead and linseed oil, with a little litharge to facilitate the drying, are mixed together to about the consistency of thin cream; a coating of this being applied, the oil from it is sucked into the plaster in the course of a few hours, leaving the white lead apparently dry upon the surface. In the course of a day or two, when this coat has sufficiently hardened, another is given, a few

degrees thicker, the oil from which is partially absorbed according to the nature of the plaster. In the course of a few days more, a third coat is applied. This coat is made pretty thick; and if the absorption of the oil from the second coat has not been great, about one fourth of spirits of turpentine is added; but where the absorption has been great a less proportion of spirits of turpentine is employed. Into this coat is put the colouring ingredients, to bring it near the shade intended for the finishing coat. Should the plaster now be thoroughly saturated, the flatting or finishing coat is applied; before this is done, however, a fourth coat, thinned with equal portions of oil and spirits of turpentine, is generally given; particularly where the work is wished to be of the most durable kind. The flatting or finishing coat is composed entirely of paint; that is, of white lead, and the colouring ingredients mixed together, and ground in oil to an impalpable paste: this mixture is of a very thick consistency, and must be thinned with spirits of turpentine until it will flow easily from the brush. The spirits of turpentine, being very volatile, evaporate entirely, leaving the surface of the paint of a very compact and hard nature. By this process, the plaster is rendered incapable of absorption; and the surface of it is hardened by the oil, which it has sucked in from the first and second coats, and is thereby rendered less liable to breakage, with the great advantage of being washable.

It now remains to be seen whether paper hangings are equally well adapted to the comfort, cleanliness, and durability of the generality of apartments, as a decoration for plastered walls. Every one knows that paper itself is more or less absorbent, according to its quality. When it is manufactured into paper hangings, it is washed over with a coating of size colour, equally absorbent with the paper itself, upon which a pattern is stamped with the same material. To prepare the plaster for papering, it receives a coating of a weak solution of glue in water; and the paper, as every one knows, is fixed to the wall by paste. Paper hangings, therefore, cannot be considered, in a general point of view, as being so well adapted to plastered walls as paint; and there are particular situations in which serious disadvantages attend paper, which a short explanation will make apparent to every one. Take a dining-room for example. The papered wall has nothing in it to resist the absorption of the steam of the dinner, or breaths of the large parties by which it is often crowded: the glue and paste used in paper-hanging must be thereby softened, and the moisture absorbed must, of course, be afterwards gradually given out in connexion with the natural effluvia of these, the former of which all know to be extracted from animal substances, not of the most cleanly nature, until the wall be again thoroughly dry. Besides, a prepared

wall is liable to be injured past remedy by so common a casualty as the starting of a bottle of table beer, champagne, or soda water.

Lobbies and staircases are sometimes papered, although the practice is not very common in Scotland. This is very objectionable, as the condensation of the atmosphere, which always takes place upon the walls of such apartments on a change of temperature from cold to warmth, must be absorbed, and again given out, as before explained. They are likewise very liable to accidental injuries, and should, therefore, have the hardest and most impervious covering.

In regard to drawingrooms and bed-rooms, these particular objections to paper hangings do not apply; yet there are modes of painting drawingrooms superior not only in point of utility (to which for the present these observations are confined), but also in effect. This may probably form the subject of another communication. — *Edinburgh, May* 20. 1835.

REVIEWS.

ART. I. *Schinkel's Entwurfe.* Drey-und-zwanzigstes Heft. Fol. Berlin, 1835.

ALMOST every new part of this collection of designs increases our admiration at the fertility of invention, the feeling, and the taste displayed by their author. The present subjects consist of several plans, elevations, and sections, besides a perspective view, of Schloss Kurnik, in Poland, the seat of Count Dzialinsky; elevations, plans, one perspective view, and two perspective interiors of Count Redern's palace at Berlin; and elevations and plans of the new Guard-house at Dresden. The two first-mentioned buildings lose nothing in interest from their being alterations of old and, we may add, most ugly-fashioned mansions, of which the elevations are also introduced. Those of the former Schloss Kurnik were detestably vile, in a sort of Frenchified Dutch taste, than which it is hardly possible to conceive any thing more grotesquely barbarous, or more ill suited to the character of a country residence. With comparatively slight alterations of the ground plan, but leaving the greater part of the old walls untouched, the architect has now reshaped the whole, and has availed himself with so much taste of the awkward circumstances he was obliged to humour, that he has, probably, introduced some beauties which might otherwise not have occurred to him. Although of moderate size, the new mansion is one of exceedingly stately aspect, owing to the parts being judiciously disposed; few, yet strongly marked, with just that degree of irregularity which contributes to picturesque character,

without breaking up the importance of the general mass. The style adopted bears a striking resemblance to our English castellated domestic, with some peculiar features. There is, for instance, much novelty of expression and application in the three-storied compartment occupying the central division of the entrance front; containing three lofty doorways below, and three spacious windows in each of the two upper stories. The details of the composition thus formed are of most careful and elegant design, and its splendour does not at all interfere, or seem inconsistent, with the plainness of the rest. On the other hand, the simplicity which marks the remainder of this front, and the side elevation, by no means partakes of insipidity. Besides the painter-like variety thrown into the building itself, there is something rather unusual, and certainly pleasing, in the lower terraces along its sides, to which flights of steps lead down from the upper one level with the bridge immediately facing the entrance.

Count Redern's mansion exhibits hardly a less striking transformation than the preceding, — one from a clumsy-looking house in the ugliest old French mode, to an exterior of most noble simplicity. In addition to the front, one of the sides is exposed to view; and both are uniformly finished, entirely in rustic work, and surmounted by a massive cornicione, with an enriched parapet above it. Of ornamental detail there is, consequently, but little: yet the effect is, like that of the older Florentine palaces, highly imposing: far preferable, indeed, to that commonplace display of puny columns which is so frequently passed off as a substitute for all other merit. As to the interior, if we may judge of it by what is shown in the two perspectives, we should imagine it to be distinguished by an air of refined elegance. One of these shows an outer anteroom, or upper vestibule to the suite of principal rooms; the other, the inner drawingroom, or saloon; and both of them exhibit a considerable degree of novelty. The first is divided by a screen of Corinthian columns into two parts, the narrower one of which is much loftier than the other, having a highly enriched vaulted ceiling, the summit of which is 27 ft. from the floor; while the height of the larger space corresponds with that of the other rooms; viz., 18 ft. The entablature is particularly rich, as is also the semicircular space above it, at the end opposite the larger arched window facing the principal entrance from the staircase; and the whole bears a character of no ordinary classic beauty. The other apartment is even still more decidedly novel in the style of its decorations and its form, although it is not set off by columns. Its dimensions are 18 ft. in width by 26 ft. in depth from the window end, which is occupied by a single arched window, similar to the one just mentioned. In height, too, it corresponds with that portion of the vestibule

above described, being 18 ft. to the top of the cornice, from which springs an arched ceiling that makes the entire altitude 27 ft. The end opposite the window is a semicircle, raised three steps above the rest of the floor, so as to form a divan, entirely surrounded by ottomans, consisting of deep cushions only. The semi-dome above, with the ceiling and the upper part of the walls, is richly decorated *à la Pompeii*, and the lower part of the walls is paneled for about the height of 7 ft., when there occurs a bracket cornice, forming a projection upon which are ranged a series of vases. Besides these embellishments, there are three large niches with statues, in the semicircular curve, placed within ornamental compartments of the painting. Of the effect we can judge but inadequately, because the engraving shows form and design alone, without colour, but should imagine that the ensemble must be strikingly splendid. The proportions, too, and the semi-dome, give this apartment a rather unusual character, although the mere plan seems to manifest but a slight deviation from the ordinary forms of rooms.

The third subject in the number, viz. the Guard-house at Dresden, is a very elegant Grecian Ionic building, in which, with the view of avoiding the anti-Grecian system of two stories, within a single order, the architect has combined the windows of both floors, placing an upper and lower window within a lofty architraved *casing*, nearly similar to the doorways within the portico. We believe it to be the first instance of the kind, and are of opinion that it might frequently be adopted with advantage, since, if recommended by nothing else, it would at least help to diversify the monotonous system now in vogue.

We cannot enter into further particulars respecting the contents of this number; but all the subjects are well worthy of analysis and study, and the more closely we examine them, the more do we become convinced that Schinkel possesses the enviable talent of bringing to light perfectly new and valuable ideas, which, instead of having any thing forced or extravagant in them, are so congenial with the spirit of the art, that they appear to have lain concealed just beneath the surface others are contented to skim over. Even those who dive deeper often contrive to miss them; while some plunge down to the very bottom, and actually stick fast in the mud.

ART. II. *A Letter to Lord Brougham on the History and Character of the Royal Academy.* By George Foggo, Artist. 8vo, pp. 16. London, 1835. 6*d*.

THE object of this letter is the very laudable one of destroying the detestable monopoly of the Royal Academy. The origin and history of this body are traced from 1767 to the present time,

and its numerous abuses pointed out in a clear and forcible manner. Mr. Foggo shows that the arts became deteriorated in France after the establishment of an academy in Paris, in 1665; that this deterioration continued till the academy was abolished by the French Revolution, in 1790; that after this the arts again rose, notwithstanding many disadvantages, till the reestablishment of the academy under Bonaparte again occasioned gradual deterioration. The following summary will show the object of the author, to whose enthusiastic ardour in favour of art, and also to that of his brother, Mr. J. Foggo, every artist and architect *not belonging to the academy*, and the public generally, are deeply indebted.

"The Royal Academy, so far from having a right to claim whatever talent exists among us, has produced but a small share thereof: they certainly claim Howard, Hilton, Briggs, Baily, Westmacott, Joseph, Uwins, Webster, and M'Clise; but Martin, Gibson, Chantrey, Stanfield, Danby, Turner, Varley, Holmes and Heaphy, Copley Fielding, Cattermole, and Bonnington, far outweigh them; and many of the greatest academicians themselves must be added to the list of those who required not its '*fostering care:*' for instance, Sir Thomas Lawrence, having obtained medals of the Society of Arts, became a simple probationer for admission to its schools, when he was rejected: Flaxman, who had improved at the Duke of Richmond's Gallery, under the members of the chartered society, became a candidate for the Royal Academy's gold medal; but, having been denied it, he withdrew, to become, not a favourite candidate, but the admiration of Europe; he then returned, and was received with the highest honours of the institution. Edwin Landseer was refused admission to the painting school, and Cooper to that of the antique, the lowest of all; but they were soon after admitted professors, where they a short time before were not deemed eligible as pupils. Opie was instructed by Dr. Walcot; Chantrey, having learned drawing as well as carving at Sheffield, resided some time at Twickenham, and, after a trip to Rome, shone forth at once a great sculptor, and was immediately absorbed into the academy as a principal supporter of the body. Wilkie was also well received, when his pictures, exhibited in a shop window at Charing Cross, had secured public approbation; although the exposure of a picture at a window has, in another case, been adduced as a sufficient reason to thwart the election of a candidate.* Bird, a japanner at Wolverhampton; Bone, in the same line in London; Martin, a pupil of Muss, and a china-painter, received not the assistance or instruction of the academy: but we need look no further than to the list of presidents and professors of painting, Reynolds, Wyatt, West, Lawrence, and Shee; Penny, Barry, and Fuseli were all reared out of the institution. It is not the academy that supplies artists to the country, but the country to the academy. Why should not the country be left to apply its own talent, free from the interference of a monopoly? Then the manufactures would again profit by the exertions of genius, as they once did in the days of Wedgewood and Helicot, of Boydel and of Rundel; they would find their natural course; nor would it be longer considered derogatory for artists to employ their talent in the improvement of the mechanical productions, or in the communication of that talent."

"* Wilkie did, indeed, on his arrival from Edinburgh, study for some time at the academy; but a style so opposite to their *principles* deserved no notice, until better judges (the public) had decided on the pictures in the shop window."

The appeal to Lord Brougham, in the last page, is most eloquent; and we should be tempted to quote it, were we not anxious that the reader should procure the original.

ART. III. *An Attempt to determine the exact Character of Elizabethan Architecture, illustrated by Parallels of Dorton House, Hatfield, Longleate, and Wollaton, in England; and the Palazzo della Cancellaria, at Rome.* By James Hakewell, Architect, Author of the "Picturesque Tour of Italy." 8vo, pp. 23; and 8vo plates, from the author's drawings. London, 1835.

THIS little work is "given to the public in the endeavour to fix some general rules for the style of architecture that began to prevail in this country about the end of the sixteenth and the beginning of the seventeenth century, which is known with us as the Elizabethan, and to relieve it from the barbarisms with which it has been overloaded." Mr. Hakewell considers the Elizabethan style as the *Cinque Cento* style of Italy, which originated with the revival of architecture in that country in the fifteenth century. This style, he says, both in Italy and England, is wholly unmixed with Gothic forms, or Gothic enrichments; and it is exhibited in perfection, in Italy, in the Palazzo della Cancellaria in Rome, erected in 1495, and in the Palazzo Giraudi, also in Rome, erected by Bramante in 1504. In England, it superseded the domestic Gothic, and was adopted by John of Padua, at Longleate, in 1579; by Thorpe, at Kensington House, Wollaton, Ampthill, and other places; ending with Whitehall, by Inigo Jones, in 1629. An attentive observer of these examples, our author is of opinion, will be convinced that "the pure Elizabethan is the Cinque Cento of Italy."

In England, this style is very commonly confounded with a mixture of Cinque Cento and Gothic, which, as appears by Willis's *Architecture of the Middle Ages* (see p. 297.), was also the case in Italy.

"To assist our enquiries in the endeavour to define what Elizabethan is, it may be as well to ascertain what it is *not*. It is not the ornamental gable, the bay, or oriel window, for these were all in common use long previous, as at Lincoln's Inn and the Temple Halls; Christ Church, Oxford; and many other Colleges at both the Universities: it is not the ornamental chimney shaft, nor the pendant and enriched ceiling. Our examples for the former are generally drawn from Eton College, Bucks; Compton Wyniate, Warwickshire; Gifford's Hall, Suffolk, erected half a century before the appearance of the style under consideration. Having from these unquestionable data determined what it is not, we may the more easily determine what it is: for had nothing more appeared on the buildings of the day than we have just recited, the name of Gothic or Tudor architecture would have amply described it.

"But about this time a style new to the English eye appeared, and the earliest specimens of it were so elegant in the general arrangement, and so delicate, yet effective, in their detail, that it was certain of the approval of men of taste and judgment. The inadequacy of our artists to execute the designs

of the Italians, and the difficulty and expense of procuring foreign assistance, soon originated an imitation which the abilities of our workmen *could* execute; and thus the Elizabethan may be classed under two divisions; the first, or proper, being the Cinque Cento of Italy, as introduced at Longleate, and part of Hatfield; the second, or lower order, that in which, as far as possible, the same forms were observed, but the decoration and enrichment confined to such figures as the common mason or joiner could execute, as at Wollaton, Dorton, and many others. If, however, the Cinque Cento, though adopted by the genius of Bramante, and recommended by the talent of John Pisano, Donatello, and Ghiberti, should have given place to the overwhelming influence of Michael Angelo, and succeeding architects, how much more was it to be expected that with us, where, whenever the accessories of sculpture were employed, the design was overloaded with unmeaning or disgusting forms, it should have disappeared under the same desire (however inappropriate to private houses) of increasing the diameter of the column by giving it the whole height of the edifice."

In Sir John Soane's library, there is a MS. book of Plans and Elevations of Houses erected by John Thorpe. Mr. Hakewell has had an opportunity of looking over this book, which consists of 280 pages, almost entirely occupied with delineations in the Elizabethan manner.

"The plans and elevations are neatly drawn; but wherever the smallest attempt occurs at the introduction of ornament or of the human figure, it is not above the execution of the most ordinary mechanic. No principle of beauty or form appears to have guided his compositions, and the quaint learning of the time seems to have decided the form of some of his principal buildings. Thus his own residence was built in the form of the letters which are the initials of his name, and are described in the doggrel lines below, probably his own composition likewise:—

"These two letters, IT,
Joined together as you see,
Make a dwelling-house for me.
"J. THORPE,

And Longford Castle, from the same authority, was built as an emblem of the Trinity."

We shall conclude this notice with the following judicious remarks, recommending the work itself to the reader.

"There are heresies in art as well as religion: true principles will, however, always reestablish themselves. The last century has seen the style introduced by the Adams, largely employed at the Adelphi, Syon House, and many country residences, expire with its authors; the style designated by its inventor, Emlyn, as the British, employed at Beaumont Lodge, near Windsor, and elsewhere, the existence of which was as transitory as the former. Thus has the Cinque Cento been so overloaded with barbarisms as to be scarcely recognised, and thus has the present day seen the revival of that absurd character of ornament, commonly known as the style of Louis the Fourteenth, and we cannot better express our opinion of it than by again quoting the able work of the late Thomas Hope, an authority which we are happy to be able to avail ourselves of, and which neither the professional man nor the amateur will venture to dispute:—

"'Finally, as if in utter despair, some have relapsed into an admiration of the old scroll work, the old French style, of which the *French had become ashamed, and which they had rejected;* and greedily bought it up. Not content with ransacking every pawnbroker's shop in London and Paris, for old buhl, old porcelain, old plate, old tapestry, and old frames, they even set every ma-

nufacturer at work, and corrupted the taste of every modern artist by the renovation of this wretched style.' "

The plates consist of a compartment of the Palazzo della Cancellaria at Rome, compared with one of Longleate; of one of Hatfield, compared with one of Wollaton Hall; a ground and first floor plan of Dorton House, and a screen staircase, chimneypiece and ceiling, in this very interesting Elizabethan mansion, which, standing in a secluded part of Oxfordshire, is very little known. Our readers will thus see that the *Attempt*, &c., though short, is full of interest.

As an Appendix, there is "*A Word on the rebuilding the Houses of Parliament*," in "which the competition of the leading men of the profession" is recommended, and a public exhibition of the plans given in. We cannot see the wisdom of limiting the competition to the leading men of the profession; because if this principle were adopted and acted on generally, it would exclude all the rising talent, and all extra-professional talent. If there is to be an exhibition of the designs, what have the leading men of the profession to fear from the designs of those who are not leading men? Unless, indeed, it be that the judges would not be able to decide between them. If this be the reason, then we may say such judges are unfit to decide at all. For our own part we advocate not only free competition, but public exhibition, and public discussion on the plans; the deviser of each design having permission to come forward and explain and defend it if he thinks fit. Why should not the subject of a proposed public building be discussed in public, and reported to the world in the newspapers, as well as a proposed public law?

ART. IV. *Gothic Ornaments drawn from Examples executed in the improved Papier Mâché.* By Charles F. Bielefeld, Modeller. 4to, nine plates. London, 1835.

WE have before (p. 40.) noticed the designs of Mr. Bielefeld, with that high degree of approbation to which we think they are fully entitled. The present series consists entirely of decorations and architectural details in the Gothic style, modelled and executed for one or other of the following public or private buildings: "Windsor Castle; Chatsworth; Oakley Park, Suffolk; Warfield House, Berks; Chipstead House, Kent; Hastings Lodge, Hastings; West Markham Church, Notts; Prior Park, Bath, &c. In London, at St. James's Palace, the new temporary Houses of Parliament; Chesterfield House, South Audley Street; Stafford House, St. James's; Crockford's Club-House; Carlton Club-House; Pantheon, Oxford Street; British Museum, &c."

"Mr. Bielefeld is also engaged to design, model, and execute the interior ornaments of the new Exchange at Berlin; and he has little doubt that the period is not distant, when this plastic and beautiful material will be substituted on the Continent for the Carton-pierre, which is now so much used in France; but which, when compared with the improved Papier Mâché, is inferior in every respect." (Preface.)

ART. V. *A History and Description of the late Houses of Parliament and ancient Palatial Edifices of Westminster, &c.* By John Britton and Edward W. Brayley, Authors of numerous antiquarian and topographical publications, &c. 8vo. 1835. Nos. V. and VI. for May and July, 2*s.* each.

THE embellishments to these numbers are, St. Stephen's Chapel, interior, looking east; New House of Commons, March 1835; New House of Lords, March 1835; Ground Plan of Chantry Chapel, and part of Cloister; St. Stephen's Chapel, section of ditto from north to south; View of Buttress, and part of east side; Westminster Hall; View in the Star Chamber; View of the Chantry, Chapels, Cloister, &c., St. Stephen's Chapel; View of Cloister, up stairs to Speaker's Apartments. The letterpress extends to p. 160., and is full of very curious antiquarian matter, extracted from books or MSS. little known or altogether inaccessible to the public.

Agreeably to the fashion of the time, our authors, on the wrapper of No. VI., make some observations on the new Houses of Parliament, and on competition plans, and from these we shall make one or two extracts: —

"Whilst a critical elucidation of the late Houses of Parliament supplies important matter-of-fact to the historian and antiquary, it also affords to the architect valuable evidence to guide his judgment in making designs for new buildings, and thereby render them better adapted to the wants, conveniences, and the comforts of Parliament. Let us ardently hope that the highest qualities of the profession will be exerted on the occasion, and that the soundest judgment and strictest impartiality will be exercised by those who are appointed to make the final election. From the days of Sir Christopher Wren to the present, the honest architect has frequently had to contend with ignorance, with prejudice, and with private interests; he has not had fair play, nor have his talents been duly appreciated by the English public. We trust that a new era is about to commence, and that, whilst the accomplished artist struggles to vindicate his own powers and resources, he will meet with discriminating judges; that public buildings will be entrusted to men of integrity and talent; that no vain officious person, nor yet body politic, will be suffered to mar those designs of the architect which have obtained the approval of competent critics.

"Among the resolutions of the 'Rebuilding Committee' there is one, the 26th, which is couched in very objectionable terms; it is also inaccurate, and liable to manifold interpretations. It prescribes 'the *style* of the buildings to be either *Gothic* or *Elizabethan*." Now the word *Gothic* has no fixed nor determinate meaning: it has been, and is frequently, applied, by the authors of popular works on architecture, to the Norman, or semicircular arched; to the

first pointed or lancet; and to all the other varieties of the ecclesiastical buildings of the middle ages; and, therefore, it ought not to be employed on such an occasion as the present. It is calculated to mislead and confound both the student and the veteran architect. Nor is the word *style* strictly proper; as will be seen by reference to Mr. Hoskins's able essay on architecture, in the *Encyclopædia Britannica*. See also the *Chronological History of Christian Architecture*.

"That the '*Elizabethan style*' should be held up for a pattern, as an example to be imitated in the present age, and to be employed in a great mass of buildings devoted to the Houses of Parliament, is most surprising; and can only be accounted for by supposing that the writers of this report referred to the *domestic architecture* of the *Tudor age*. Surely, it would not be advisable to recommend an imitation of that part of Windsor Castle built by Queen Elizabeth; or of Holland House, Kensington; or Hatfield House in Hertfordshire; or, indeed, any other existing work of the Elizabethan age. Every transition or intermediate link between two classes or fashions of architecture is commonly defective; and it may be safely affirmed that the mongrel buildings of 'the maiden Queen's' reign, are among the blemishes rather than the beauties of art.

"Whilst, however, we disapprove of the phraseology of the resolution, we are satisfied that in sentiment and principle it is right. We are pleased to know that the Committee recommend a design for the new Houses of Parliament to harmonise and to assimilate with the old buildings at Westminster, i. e. the Abbey Church and its splendid Tudor Chapel, the vast Hall, &c. The architect who has diligently studied the spirit and the detail of the monastic buildings of the middle ages, will be enabled to make a design which may possess the same expression and exhibit similar characteristics, without being a servile copy of any preceding building, and thus be strictly calculated to harmonise with, and to constitute a seeming portion and component member of, the edifices referred to."

We leave these extracts to speak for themselves.

MISCELLANEOUS INTELLIGENCE.

Art. I. *Retrospective Criticism.*

The notice of the address and proceedings of the Institute of British Architects, which appeared in your last Number of the *Architectural Magazine* (p. 309.), was calculated to excite, but not ultimately to satisfy, the hopes of many of your readers. A Society formed for the pursuit of such objects, and aided by the support of so many individuals of professional reputation, as that in question, cannot fail to interest every lover of the science which it is designed to promote, and every one especially who is engaged in the practical application of that science. Aware that several attempts had been made, within the last two years, to establish in London societies for the cultivation of architecture, and that among these the "Institute" under notice had, at an early period, sought a union with some others upon a less restricted plan, I was led to hope that the result might have been the formation of an Institution based upon such liberal principles as would meet the wants and existing constitution of the profession, no less than they tended to the improvement of the public taste and works. From that hearty expression of your good wishes, also, which introduces your notice of the proceedings of this Society, many of your readers would, probably, be led to expect that such a hope was now realised. I find, however, upon turning to the "Address and Regulations of the Institute," that the chief original obstacle to its general efficiency still remains unremoved; and knowing, as I do, Sir, that if you err at all in the expression of your opinion, it is rarely on the side of a monopoly of information, or restriction of privilege, I feel assured that you will, upon examination, agree with me, that it is highly desirable that such a barrier

to the utility of the Institution should be speedily overthrown. I allude especially to that regulation which has given rise to so much controversy, and by which any architect is disqualified for continuing in union with the Society, who shall "engage in the measurement, valuation, and estimation of any works undertaken, or proposed to be undertaken, by any building artificer, except such as are proposed to be executed, or have been executed, under the member's own designs or directions." By this clause, all those who practise under the joint appellation of architect and surveyor are excluded from a participation in the advantages of the Institution, which are thus confined, or intended to be confined, to those who practise solely as architects. *Intended to be confined*, I repeat; for, after all, it does not appear that this distinction is quite as efficient as it is invidious. I am greatly misinformed, if a considerable number of those who now stand in connexion with that Institution are not notoriously engaged in the measurement and valuation of works for builders, in opposition to this disqualifying clause; while, at the same time, I know of more instances than one, wherein professional men of eminence, and *not* so engaged for builders, refuse to cooperate with the Institution, from the persuasion of the unfitness of any such exclusive regulation. Upon the agitation of this subject, some time past, between the Society in question, at an early period of its existence, and that of the architects and surveyors then meeting at Freemason's Hall, the opinion of Sir John Soane was obtained upon this principle of disqualification, which was to the following effect, as given in a statement of the controversy published by the latter body: — "That he had himself measured for builders by the express advice of Messrs. Dance and Holland, two of the most celebrated architects of their day; that, so far from considering the practice disreputable, he believed measuring to be the stepping-stone to professional knowledge, and very frequently the only means by which the young practitioner could obtain a livelihood." So much for the sentiments of one to whose munificence the Institute of British Architects has been recently so much indebted, and to whom none will question the especially fit application of the name of an architect. The statement just referred to, as put forth by the then existing Society of Architects and Surveyors, goes on to urge, with much justice, "that measuring is, and has always been, one of the sources of introduction to the members of the profession in early life; that, if fairly and honourably applied, it is a means that may be adopted for the general advantage of both employer and builder; that, in cases of reference, it is the only means that can be applied for determining disputes; and that the adoption of such a clause (as that of disqualification before noticed) would shut out many of the most honourable and respectable members of the profession." In short, any distinction between the mere architect and the architect and surveyor is inconvenient, if not absolutely impracticable, though we may be disposed to allow that, for the preservation of the integrity of an architectural institution, it may not be advisable to admit indiscriminately mere land-surveyors and builders. The selectness and respectability of such a body would be amply secured by the other rules of qualification, and more especially by the exercise of the ballot, in which the Institute in question now requires the favourable suffrages of a proportion of four fifths. I am satisfied that such a modification of existing regulations can alone render the Institute so available as the friends of architecture must heartily desire to see it become. — *T. London, July* 9. 1835.

Competition Plans. — On reading your remarks on this subject (in Vol. I. p. 378.), soon after their publication, I purposed answering the call, but excess of occupation induced a postponement from time to time, to an anticipated moment of more leisure, which, instead of arriving, has been gradually receding further into futurity.

The recent report of the Parliamentary Committee, recommending the authorising of government to advertise for plans for rebuilding the Houses of Lords and Commons, proves a sufficient makeweight to overcome all my motives for delay, and bring fresh to my recollection the transactions of

twenty-three years past, when government advertised for plans for building the Milbank Penitentiary House.

My habitual aversion to join in the propagation of unfavourable reports, especially of the dead, yields, in the present instance, to a sense of public duty, by which I am induced to suspend for a moment my private interest, and to lay before the public a case in which a former ministry was charged with dishonestly advertising for plans, when no intention existed of remunerating the successful candidates; and thus I may be instrumental in guarding architects against indulging expectations which may be disappointed.

On February 13. 1812, an advertisement appeared in the *Morning Chronicle* London newspaper, offering premiums of 200*l.* for the best plan of a Penitentiary House, for securing, employing, and reforming of 400 prisoners, half males and half females; with provisions for additions for the reception of greater numbers; 100*l.* for the next in merit; and 50*l.* for the third; and it was stated that particulars of the requirements might be had at His Majesty's State Paper Office.

I applied at the office on the 15th of the same month, and attended on some following days, when I obtained a specification of particulars, with leave to take a copy of a map of the ground, which I took: I also joined other competitors, in soliciting of the Secretary of State an extension of the time for delivering in of plans from March 25. to May 1. in that year. The absurdity of allowing only forty days for preparing plans of such magnitude was placed in so strong a light, that thirty-six more days were conceded to our importunity.

Feeling that I had many useful views on the subject of penitentiary arrangements and discipline, and that I could give a plan that should possess several very important points, and facilities for the security and improvement of prisoners, founded on twenty years' study and frequent inspections of prisons in various countries, I spent nearly 100*l.* in preparing a plan for the competition; and, in order to make it more perfect as to practical detail, I procured an introduction to the late Sir George Onesiphorus Paul, Bart., the bosom friend of the philanthropic John Howard, and the indefatigable promoter of the penitentiary system, in the various prisons of the county of Gloucester, and elsewhere.

Sir George being from home, I followed and found him on a visit at Lord Ducie's in Gloucestershire. He heard my business, and immediately advised me to spend no more time on the subject, as there was not the least chance of the candidates obtaining any remuneration; because the architect was already appointed, and the plans would be culled by him of their best points to perfect his own: that he, Sir George Paul, had strongly remonstrated with Mr. Percival, the then Prime Minister, against the iniquity of the procedure, in occasioning a great number of professional men to spend their talents, time, and money on a fruitless pursuit, from which they could gain nothing but disappointment.

I thanked Sir George for the information; but stated that, as I had incurred so much expense, I would finish my plan and drawings, and send them in, in order that the public might have an opportunity of receiving the benefit of any new and useful points, which I might have struck out. I therefore begged that he would enter into my views, and give me the advantage of his experience; to which he very kindly consented, and stated at large the difficulties which his long course of observation had enabled him to perceive, and in part to overcome.

In order that I might have every practical advantage, Sir George gave me introductions to the keepers of several gaols in Gloucestershire, and recommended me to the particular attentions of Col. Cunningham, the governor, and the Rev. Mr. Evans, the chaplain, of the county penitentiary, where the best system then known was carried into effect; and both those gentlemen entered warmly into my views, and afforded me every facility for minutely inspecting the buildings, arrangements, and management, almost daily, for nearly three

weeks; giving me free ingress and egress at all hours of the day, with liberty to question the assistants on any practical points.

I must confess, however, that I could not proceed in my undertaking so ardently as I had commenced it: the information of Mr. Percival's misconduct disgusted me, and nothing but the desire of rendering service to the public sustained my efforts in the after progress. I therefore did not finish the plan in all its details, but sent it in to the Secretary of State, on May 1., as containing the main features of my conceptions, and stated it to be my contribution to the common stock of knowledge on the subject, without any hope of a premium.

On June 19. in the same year, the following advertisement appeared in the *Morning Chronicle:* — "The premiums proposed by the Secretary of State for the Home Department, for the three most approved plans of a Penitentiary House for male and female convicts, have been adjudged as follows: to the plan marked Z. Z. Z., the first premium; to the plan marked Philo Dædalus, the second premium; to the plan marked Delectat et Ornat, the third premium. The other candidates may receive back their plans, with the sealed letters, from the State Paper Office, previously to the 30th instant, between eleven and four o'clock, by delivering a motto or mark like those on the drawings, written by the same person. Secretary of State's Office." On the same day I sent for and received my plans and drawings.

Whether the plans respectively marked Z. Z. Z., Philo Dædalus, and Delectat et Ornat, were the productions of *bonâ fide* candidates, or were fabricated variations of the appointed architect's plan, is, perhaps, not easy to be ascertained; but if any one of the three has actually received a premium in the way of fair competition, he will do rightly to avow the same publicly, attested by his name, to the end that Mr. Percival's memory may be cleared from a portion of the obloquy which Sir George Paul's allegations attach to it.

Not having inspected the interior of the Milbank Penitentiary, I am not aware that any part of my plan has been copied, except the omission over the gates of all insignia of a prison, and the placing of the single word "Penitentiary" conspicuously in front. I do not pretend to say that the architect had not himself previously thought of that then novelty, in distinguishing penitentiary houses from common prisons; for I well know that different persons, studying for a given end, often hit upon the same means; yet I am always put in mind of my own plan, when I look at the front of the Milbank Penitentiary.

It is my intention, as soon as I can spare time, to furnish you with some of the leading features of my plan, which offers the means of reformation rather than of punishment; and which multiplies facilities for elevating the moral feelings by rational exercise, instead of degrading all the principles of action by the demoralising agency of fear, the fruitful source of most of the evils which afflict society. — *John Isaac Hawkins. Pancras Vale, near Hampstead, June* 12. 1835.

Competition Plans for the Licensed Victuallers. — The licensed victuallers have recently advertised for designs for rebuilding their school in Kennington Lane; and, upon applying for the particulars, a printed schedule was put into my hand, with a verbal statement that the committee intended to act upon the principles set forth in the resolutions of the Building Committee of the House of Lords. Upon making some enquiry, however, I find this is not exactly the case. In the first place, I am informed that one person alone leads the committee; that he has the entire management of the affair; and that he pretends to a knowledge of architecture sufficient to decide upon all concerns relating to the new building; in the next place, the schedule of the rooms mentioned is not sufficient for the purpose; and, in the third place, the successful candidate is not to be the architect employed to superintend the building unless the committee (or the leader) should think fit. This sort of resolution I think injurious to the competition, and decidedly injurious to the successful architect's design; for I think it quite impossible for one architect to carry another architect's designs into execution; their ideas, as to detail, may be,

and are, most likely, of quite an opposite description, and the superintending architect may put any sort of detail into the building; some of which may be quite opposite to the style. Suppose, for instance, the design approved should be Gothic, and the superintending architect should be a disciple of the Grecian school; the errors would be most gross, and the man of ability would be condemned for a want of knowledge.

Another *trifling* absurdity strikes me with reference to the committee: supposing they were not led by one person, they are known to be utterly incompetent to judge of the merits of architecture. No doubt they are all excellent men, and worthy members of society; but their education not having been an architectural one, probably they have no idea of a plan; and the only difference they will be able to find between Grecian and Gothic architecture is, that one has pointed arches, and the other columns and porticoes. When such men are required to distinguish between orders or styles, they will find they cannot: and how is it to be expected they can, when their whole lives have been otherwise occupied? I am sorry to say that building committees do not sufficiently consider the importance of their duties. If the Institution were threatened with an action at law, they would apply to a lawyer, they would not act for themselves, and run the chance of losing their cause: then why not seek professional advice when they are going to build, and not run the chance of losing their money? In this case, where thousands are at stake, it is surely better to sacrifice a few pounds at first than to incur the risk of being duped and laughed at.

Suppose, in committees of this kind, where the members must acknowledge themselves ignorant of the subject, they were to form a sub-committee of three professional men, of known abilities, to decide, and report to the general committee the reasons for their decision; to analyse and scrutinise every design; and to form a very copious and comprehensive report in writing, which should be afterwards printed and published. If this task were performed by professional men, and they were paid, and well paid too, for their opinions, they would not risk their reputations by an unfair proceeding. Even when the opinions were published, a short time should be given, that the unsuccessful candidates might have an opportunity of refuting the opinions given against them, if necessary: this would give satisfaction to all parties; it would excite emulation, and would be a means of propagating a general knowledge of architecture, and of obtaining buildings which would be ornaments to the country. This never can be done by committees, unless assisted by professional men. Architecture is not a science to be learnt in a short time; it requires close application for years; nay, it is a study of a life: then how can any men, whose avocations are of so different a nature, be able to give a critical opinion on the plans submitted to them; at least, such an opinion as ought to be given on competition drawings; that is, one founded on utility, fitness, and harmony in design, and a knowledge of materials and the principles of construction? — *An Architect. London, June* 22. 1835.

Mr. Lamb's Villa. (p. 257.) — I am very much surprised to find that architects, even of considerable abilities, will not pay proper attention to the practicability of their designs, or contrive them so that they may be easily carried into effect. It is not mere pictorial display that constitutes the architect; it requires also a good practical knowledge of construction, of the detail and minutiæ, without which he can be only styled an artist. It is the section that puts the abilities of the architect, and the practicability of his design, to the test; and, from the want of sections, employers are not only too frequently put to a ruinous expense, but the failure of the building often ensues. I respectfully submit to you, Sir, that no design ought to be admitted into your Magazine without one or two sections for it being given.

It is at all times painful to criticise the works of a talented contributor; but if architects will appear before the public as authors, and that in a work like yours, which is so connected with the profession, and which they must know will come under the scrutinising eye of most of their brethren, they must submit to any remarks that may be made upon them, pointing out their de-

fects, their absurdities, and where improvements may be made. I trust your talented contributor, Mr. Lamb, will pardon me in making a few remarks upon his design for a villa in the style of the thirteenth century. I do not think that the style is adapted to domestic buildings; and I will presently show that there is a want of accommodation in Mr. Lamb's design, on account of his adapting his villa to that style. It is not my intention to enter into an examination of the external appearance, which is very picturesque, and very delusive to the inexperienced; but it is to the internal accommodation, as a residence of a family, that I wish to direct attention. The ground floor is well arranged, both as regards effect and appearance, and I may also say comfort: we have a very grand saloon, and a very noble staircase; but for what purpose the latter is intended, I am at a loss to divine, or to guess to where it is to lead. Can it be believed that such a staircase is intended to lead to an attic story, containing only two or three rooms, constructed in the roof? yet such is the case. Refer to the elevation, ground plan, designs, and remarks of the author, and then mark my observations. Where are the bed-rooms indicated? A room, it is said, may be constructed over *d*; but, to give effect to the room below, it must be made in the roof: over *e* a room may be similarly made; but to get into it you must pass through the room over *d*, which renders the room over *e* only fit for a dressing-room. This is inevitable, as you cannot pass from a lobby similar to that at *g*, on the ground floor; for we have a gutter between two gable roofs. Then, over the dining-room (*h*), I am doubtful if any room at all can be constructed, if you refer to fig. 133., and perceive what kind of ceiling it has, and which is intended to represent the roof: besides, if this room be not very lofty, it will have a decidedly bad effect. Over the library no room is intended to be made (see p. 265.), nor over the entrance hall, though a small room may be constructed in the roof over *f*. Thus, you will perceive, that there are only two bed-rooms indicated; one, with a dressing room, over *d* and *e*, and another over *f*; and if these two rooms were constructed, I think the architect would come in for his share of the displeasure of the master and mistress of the mansion, on a cold frosty night, or after a hot summer's day, which would render the rooms like an oven; while, in winter, they would be like an ice-house. Putting up, however, with all these inconveniences for the master and mistress, where are the servants and the rest of the family to sleep? Here we have a mansion, which, from its external appearance, and its accommodation on the ground floor, cannot cost less than from 3000*l.* to 4000*l.*, without any accommodation in that most essential part of the house, the chamber floor. I strongly suspect that your contributor discovered his error when too late; for, in p. 269., he says, "We shall not have occasion to go up stairs, as the general appearance of the bed-rooms (?) should be such as will be perfectly in character with that of the rooms below." If he had made a section of the building, both you and he would have discovered the want of accommodation. Pardon me for relating a case which I think in point: — A very talented artist was employed to make a set of designs for building a villa in the Elizabethan style, not many miles from London. The designs were very pretty, and attracted the employer's attention, who was so much pleased with them, that they were adopted, and the building was commenced. When it was covered in, and not till then, it was discovered that the entrances into most of the bed-rooms were through doorways 4 ft. high; and that this could not be prevented, on account of the gabled roofs and gutters. The building was, consequently, obliged to be altered, and the roof taken off and raised, of course at an enormous expense. This has brought on a very expensive and ruinous law proceeding between the architect and his employer. I trust you will pardon me for intruding on your pages; but I have done so in the hopes of teaching the amateur not to be misled by pictorial display, but to take care to examine into the practicability of a design before he orders it to be carried into execution; and, above all, to allow no part of the building to be commenced, until two or three sections of it have been made. — *Scrutator. London, June*, 1835.

Sir John Soane's Library. — Your correspondent, Candidus (a very inappro-

priate cognomen for such a writer), has manifested not a little ill-nature and unfairness towards Sir John Soane, in his last communication to your useful periodical. I have neither time nor inclination to reply to, or controvert, all his remarks; but the readers of the *Architectural Magazine* will not place much reliance on such a writer in future, when they are assured that his assertions respecting books "not to be found on the bookshelves" of the Soane library, are false. I believe that all the works there enumerated are in the glazed mahogany bookcases (not "bookshelves") of Sir John's extensive and truly valuable architectural library, which also contains numerous volumes of original manuscripts and drawings, by foreign and English architects: these, of course, are unique. The collection, indeed, I believe, is the most comprehensive, the most extensive and valuable, in literary and graphic publications, of any in England, and, it is presumed, in Europe. Every public character and public work is a legitimate object for fair gentlemanly criticism; and is also subjected to the petty, envious, and false misrepresentation of anonymous writers: but the latter can only influence congenial minds; they excite the pity, and almost contempt, of the philosopher and discriminating reader.—*J. Britton. London, June* 22. 1835.

Arbroath Pavement.—You will observe that, in my advertisements of the Arbroath pavement, I have added a guarantee of the capabilities of our stone of resisting frost. I have been induced to do so, in consequence of the doubt implied on this head in your last Number. There has been much misapprehension and misrepresentation regarding the properties of the Arbroath pavement in this respect, which I conceive to have arisen from the following causes:—When this stone is first taken from the quarry, when it is green, or, as our quarrymen say, when it has its *natural sap* in it, it is remarkably liable to be injured by frost. When in this state, a single night's frost will split it into exceedingly thin lamina; or, adopting a phrase in familiar use here, it becomes like a pack of cards. To the same cause, which, after it is cured, renders our stone so impervious to moisture, is owing, I conceive, this property. The moisture, by vast pressure, during a lapse of ages, has been forced into the minute pores of the stone; these pores being almost infinitely small, when compared with those which exist in the coarser sandstones. Why these pores are smaller is, I think, owing to the circumstance of this stone being always found alternating, in thin strata, with thick beds of argillaceous matter in a very pure state. The very finest particles of this have commingled with the ingredients of the stone at the very moment of formation. The specific gravity is 2·50, while that of Craigleith is 2·44, Cullalo 2·28, Hailes 2·40. With a view of throwing some light on this subject, I have been of late making a few experiments, which, however, are as yet in a very unadvanced state. I took a piece of stone fresh from the quarry; with the sap in, it weighed 3 lb. 9 oz.; in 12 hours' exposure to the weather it lost 1½ oz.; being then baked, it lost 1 oz. more; being then immersed in water for 48 hours, it had recovered only half an ounce of weight. I propose continuing these experiments by exposing the stone to a freezing mixture at each stage, and by sinking it to a great depth in the sea, or otherwise obtaining a great pressure, to ascertain whether the original or a greater weight be obtainable; and whether the liability to injury by frost will reappear. In the mean time, if you think the subject sufficiently interesting, and would point out any better course of proceeding, you would greatly oblige me. When a flagstone, squared for the market, is quarried in the morning, it has a band of from 2 in. to 3 in. all round its edges, cured, and not liable to frost, before night: when this, therefore, supervenes, the whole interior surface is affected; but if the cold be not very intense, it merely swells up, and sinks flat again on the return of warm weather. In this state the stone is useless for every thing but to sell: the most practised mason cannot, without cutting through it, discover the evil. When building is in a prosperous state, the quarriers are induced to begin too soon in the season, and to work too late. Hence a great deal of stone is sent to market in a spoiled state; and the fraud is, perhaps, not discovered for a year or two, when the uppermost card in the pack wears through, and the stone is pro-

nounced to be scaly and bad. Hence I am confident that the use of this excellent stone has been greatly abridged by the abuse of it. From enquiries I have made, I understand the Yorkshire flagstone is in a less degree similarly constituted. If exposed to hard frost before it were properly "fettled," a Yorkshireman told me it would be spoiled. I should be very glad if you would give the results of your own experience in this matter, or draw the attention of some of your correspondents to it. The ease with which the sap is expelled strikes me as something remarkable. Two or three summer days, at most, is sufficient to cure thoroughly any stone under 4 in. thick; or a short immersion in boiling water answers the same end. This had led to speculations, on our part, of the feasibility of working through the winter months, by some application of a heating or evaporating process.

From some calculations and experiments made lately, at the desire of the committee on machinery of the Highland Society, it resulted that, in the case of a very large stone, 60 superficial feet, previously squared, and then planed by the machinery, the advantage obtained, as comparing the cost of doing the the same work by hand, was as upwards of 30 to 1. — *W. D. Lindsay Carnegie. Kimblethmont, June* 24. 1835.

Art. II. *Queries and Answers.*

The Construction of Roman Walls. — In reply to Juvenis (p. 191.), it may be necessary first to state, that the weight of the materials of which a wall is composed (particularly when stone is used) has not unfrequently been known to crush that wall down; therefore it is desirable to lessen the weight of the work as much as possible, when it can be done, without diminishing its strength. Holes or arches turned in the wall would certainly tend to effect these ends; and another advantage gained by the Romans was, the consumption of less materials than would have been the case had their work been solid. Arches in a wall will not only relieve the under parts from pressure, inasmuch as a mass of material is dispensed with, but will, if scientifically arranged and constructed, increase the strength of the whole work. — *Samuel Ap-Ifan. Neath, Glamorganshire, June* 9. 1835.

Beaumont's Fire-proof Buildings. — In a review of Beaumont's work on fire-proof buildings, mention is made of one flue 12 in. by 12 in., traversing the room once, and then ascending the party wall; and that this was found sufficient for well warming the apartment. Will you be so kind as to mention the intervals between the channels which would be necessary to effect that purpose? Likewise, may I ask for a description of the fireplace and the method of its communication with the channel? From what I had before read on the subject, I concluded that they were warmed by hot air from the fire; but in p. 125. are the words "smoke flues." How is it that "the fires may be kept up by cinders only?" By answering these little questions, when you have space, you will much oblige — *O. July*, 1835.

The statement, as to the flues in the County Fire Office, rests on the authority of the author of the pamphlet; that respecting fires being kept up by means of cinders is ours; and we reassert, what surely every one knows, that fires of cinders are in common use for heating hot-house flues, and for many similar purposes. — *Cond.*

A Roof suitable for the Birmingham Town Hall. — I wish your Dublin correspondent, R. M. (Vol. I. p. 380.), would favour your work with a design of a roof which he thinks would be suitable for the Birmingham Town Hall. It would oblige me very much; and I will also send you the drawing of the roof actually put on. Publicity on a question of so much importance as the safety of such a building cannot be too extensive; and I am most anxious for it. It would, indeed, be highly culpable in me to wish this matter passed over without severe scrutiny. — *Joseph Hansom. Hinckley, June* 4. 1835.